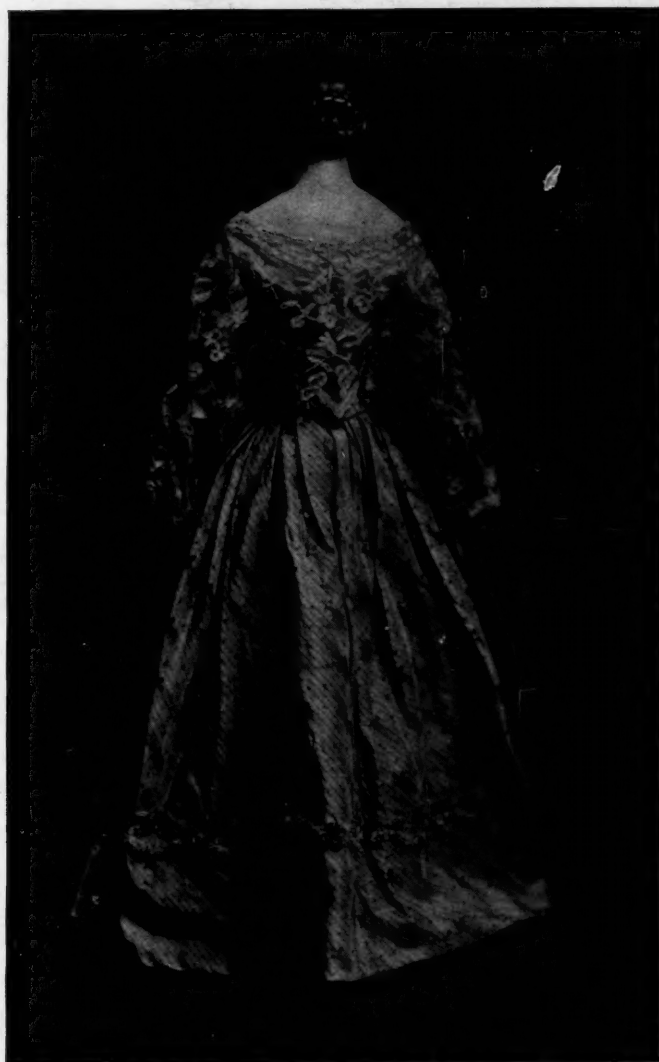


JANUARY

ANTIQUES



THE FINE FLOWER OF VICTORIAN
REFINEMENT :: A DOLL OF 1840

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

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WHO catches the greatest number of large trout in a season? The man with the luck? By no means. It is the man who fishes most persistently.

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For, as rare specimens gain in rarity, they are, increasingly, likely to be here today and somewhere else tomorrow. He has first choice of them, therefore, who is on hand when they

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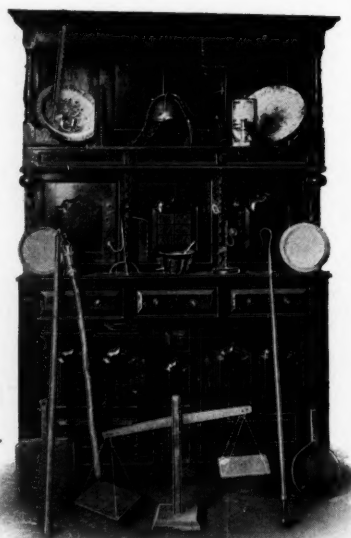
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Rare Pieces of Early Furniture

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blue and green*

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Say, Folks

MET old Seth Damon from Squeehissett last week. Seth jest been to Boston and was tellin' the folks to home what he seen there. Sed he thought his fambly had the oldest antique stuff hereabouts, but he gotten the wind took outen his sails when he strolled into the Boston Antique Shop on Beacon Street. Those folks sure had his things beat a mile: banjer clocks made by them Willerd fellers, better'n his'n and with reel glass pictures in 'em; mirrors made by Sheridan as fought in the Civil War and one made by Adam—sure must be very old—suppose he made it for Eve; wimmenfolks was just as pernickety in them days as now; Windser chairs from Windser Castle; gess Royalty has set in them good and plenty. Seth sez they have the purtiest glass and chiney and a hull fleet of ship models; he never seen sich a lot of reel old quaint and curious things in all his born days—reminds him of some old verses his granny used to sing. Went like this:

There's the old brown jug
And the old hooked rug
And the old pewter platters on the shelf;
And the old banjo clock
And the old blue crock
And the little old plates of delf—
And the old wood ladle
And the old red cradle
Which was built very wide for two,
For the sons and heirs
Often came in pairs
In them good old days, ta looral loo!

If you want to see the very best collection of old-time things, and all for sale, old Seth sez, call at the

BOSTON ANTIQUE SHOP

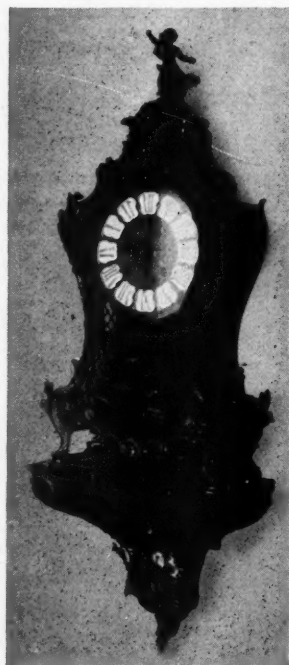
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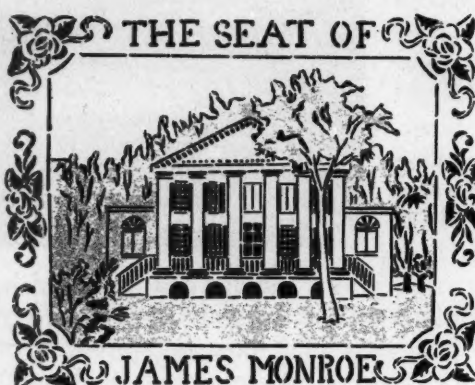
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BURNHAM'S CHATS *with* COLLECTORS

III.—MAKE YOUR OWN RUGS



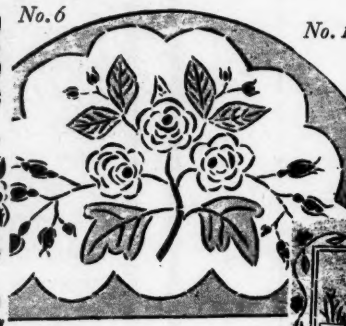
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Rug Patterns

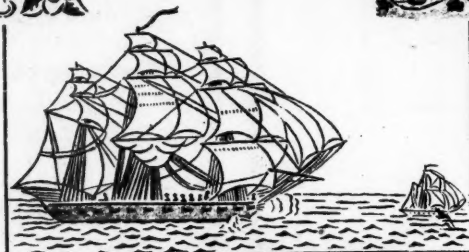
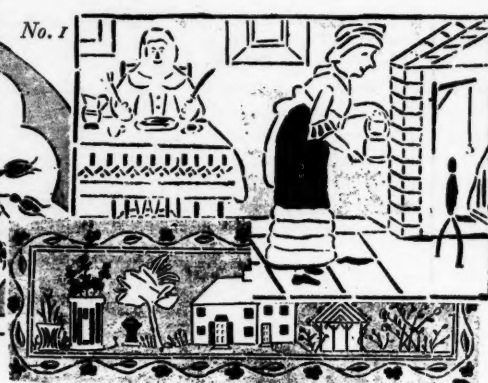
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ANTIQUES

T A B L E of C O N T E N T S

Volume III

JANUARY, 1923

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THE CHANCELLOR LIVINGSTON ENTERING NEWPORT HARBOR

From the contemporary lithograph designed by Wett and issued by Pendleton of Boston. The lithograph carries the following description: "500 tons burthen, 157 feet length of deck, 34 feet beam, 120 horsepower, 3 strong boilers, extra large chain cables and anchors. Can accomodate 200 passengers. Has superior accomodations for ladies. For speed equal to any in the U. S." *By courtesy of the George Shepley Library, Providence, R.I.*

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND
INTEREST IN *TIMES PAST* & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume III

JANUARY, 1923

Number 1



Cobwebs & Dust

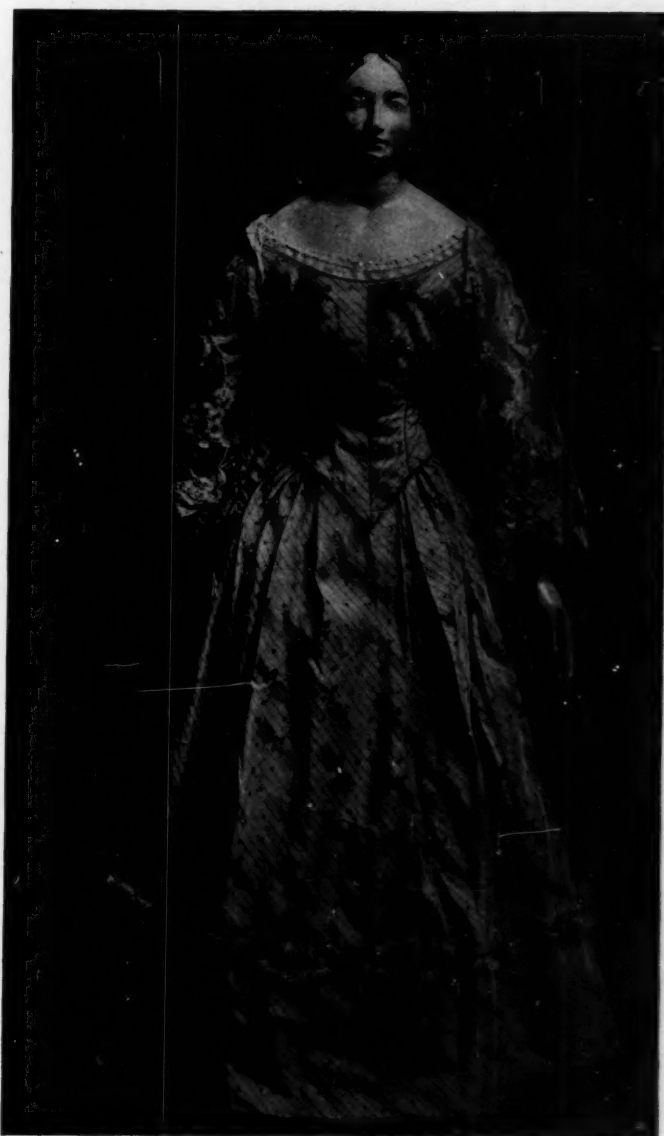
The Cover

IN 1840 no one would have expected a young female of real refinement and gentility to face unabashed the stares of the multitude, particularly from so notably conspicuous a post as the cover of a magazine. At the least, she would have turned away her head in blushing confusion. Without very much doubt, she would promptly and emphatically have turned her back. Modern social progress has wrought its changes here. Were it not for blushless young females ready to do—or to undo—and dare in behalf of others, a large proportion of our magazines would be obliged to go about quite coverless, which would be, of course, a serious blow to art, literature and, perhaps, to finance.

However, all that is another story. Our young female of 1840, who very appropriately turned her back when relegated to the cover of ANTIQUES, is entirely willing, within the friendly circle of the Attic, to shift about and greet the assembly with all the cordiality at her command.

Some one within earshot of the Attic was recently heard to bemoan the virtual disappearance of that example of the fair sex to whom once was applied the term *gentlewoman*. Well, here is a gentlewoman—old-time doll though she be. What dignity of bearing is hers, what grace and graciousness, what simplicity yet what elegance! Her flowing garments are of fine, rustling silk. About her aristocratic shoulders clings a scarf of lace and appliqué. Her hair is of auburn tint, like the sunlight's last gleam on October woodlands. And she has the milk-white skin and the flax-blue eyes that rightly deserve so rich a crowning.

For the opportunity thus to present her in the Attic, ANTIQUES is indebted to the kindness of Mrs. S. M. Wright of Philadelphia, whose adopted doll



A DOLL OF 1840

An example not only attractive in itself but thoroughly illustrative of its period. Owned by Mrs. S. M. Wright.



CAMEOS IN VELLUM

These exquisite bits of workmanship in what appears to be pressed vellum show patterns in white on a colored ground. The reproductions are actual size. Owned by Mrs. Augustus Robinson.

family is widely known for its variety and its excellent up-bringing.

Gems in Vellum

In the *Connoisseur* for November occurs a short discussion of vellum cameos, with illustrations. For some time past, the Attic has been filled with ponderings concerning a group of extraordinary cameos wrought in what appears to be vellum, which were forwarded by Mrs. Augustus Robinson of Annapolis Royal, Nova Scotia. The entire group, consisting of five pieces, is here reproduced in actual size. The first two are white against a greenish ground; the other three, white against lavender. Viewed on the reverse side, which shows intaglio, the ground color only appears. It is evident from the reproduction that, in all the details of modeling and workmanship, these cameos are exquisite. With a glass, the lettering on the scroll accompanying the deposition of Christ is clearly legible.

What can have been the process of making these cameos is a mystery. The white portions in high relief are completely opaque. As they approach the plane of the background these whites appear to become translucent, precisely as would the closely cut face of agate. There is no sign of any attempt to fill the backs of these vellum impressions with a substance calculated to give them body, but a slight edging suggests that they may have been arranged for mounting within a gold rim or band.

Any shafts of wit or wisdom calculated to enlighten the Attic on this subject will be gratefully received.

Ghost Hunting

In publishing last month the pictures of an imitation *Benjamin Franklin* cup-plate, and this month a reproduction of a well-known pitcher which has long been imitated on the continent of Europe, ANTIQUES has no intention of establishing the policy of hunting out and exposing frauds. That is a sorry occupation, which seldom serves any purpose other than that of needlessly sowing seeds of distrust in the minds of collectors, and, thereby, often prevent-

ing them from securing desirable items, because they have become afraid to believe the evidence of their own senses.

The case of historical cup-plates is, however, a peculiar one. Hundreds of collectors of these bright trifles are scattered through the United States. Their interest lies in obtaining, as nearly as possible, a complete set. They wish to know the reason for being of each example. A variant becomes an item of special study. Historical cup-plates, therefore, constitute an inclusive and exclusive category. When some one disturbs its exactly defined limitations by introducing foreign or spurious examples, he has not only perpetrated an imposture, he has disturbed the equilibrium of established and valuable collections and has threatened the stability of many legitimate business enterprises. The more quickly the fact is advertised, the better for everybody concerned.

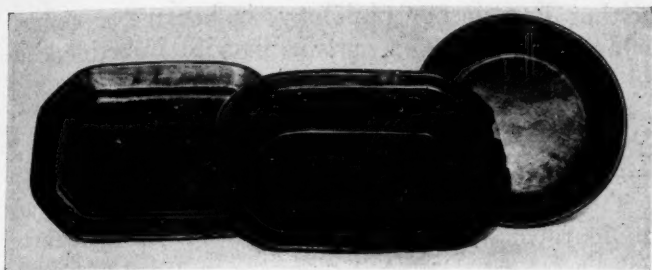
Yet, curiously enough, the spurious *Franklin* and the imitation *Henry Clay*, can hardly escape listing in the order of cup-plates. Having forced their way into good company, they will, in time, tend to gain so much of recognition that they are to be possessed as examples of frightfulness if for no other purpose.

To stories of faking, in general, however, ANTIQUES pays very little attention. Mistakes are made by



BERGHOLTZ POTTERY

Cup and saucer showing mottled glaze characteristic of Mewaldt's tableware.



BERGHOLTZ POTTERY

everybody, no matter how skilled or how conscientious. That deliberate fraud occasionally occurs is beyond question. But, usually, buying antiques from dealers of standing is quite as safe as buying any other merchandise. When banks fail, through mismanagement or sharp practice, wise people do not proceed to hide their savings in their stockings; they merely reassure themselves as to the character of those to whom they entrust their financial welfare.

The same process of reasoning applies to the operations of the collector. The realization that he may be misled should not deter him from collecting, it should simply cause him to exercise his judgment of men as well as his judgment of things.

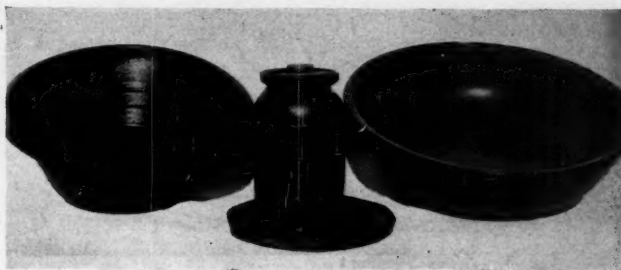
The collecting of antiques in America is an occupation as yet in its infancy. Fortunately, it is steadily attracting participation on the part of persons well equipped with both intelligence and character. Of this, the recent formation of an association of dealers is one indication. Another is the readiness of the advertising support which has been accorded to *ANTIQUES*. Those who prefer to work in darkness are not likely to lend much encouragement to an enterprise whose honest purpose is the dissemination of light.

Grandfather's Thumb

By way of supplementing her article on Bergholtz pottery, which appeared in *ANTIQUES* for September, Mrs. Camehl has favored the Attic with two interesting letters, one of them enclosing additional photographs and, therewith, much to the Attic's joy, an actual cup and saucer made by Mehwaladt in his rural establishment.



MORE BERGHOLTZ POTTERY



It is worth noting that this cup and saucer, like other tableware produced by Mehwaladt, are covered with a mottled tortoise-shell glaze; whereas his kitchenware was, in the main, of a monotone brown. In a recent visit to Bergholtz, Mrs. Camehl encountered a granddaughter of Mehwaladt, who remembered with satisfaction her youthful visits to her grandfather's home, where she and her sister always ate more out of the beautiful brown dishes of their grandfather's make than they would from their usual ware at home.

"She showed a small pitcher of hers that he made, and in explaining its formation in his hands she ran her thumb through the spout of the pitcher remarking 'That's grandfather's thumb'." This pitcher she would not part with; but Mrs. Camehl did procure a large bread-mixing bowl, eighteen inches in diameter and one and one-half inches deep, bearing around the upper edge, marked with a sharp stick, the following inscription:

"Alles ist ein Gottes Segen
Und an Seiner Gnad gelegen."

"All things come as the blessing of God
And manifest His Loving kindness."

Surely Mehwaladt found comfort in an old-time religion of faith. Two of his sons killed in the war, the hope of transmitting his trade to his own posterity frustrated, his strength failing—for in his later days he lost the use of his legs from years of constantly kicking the wheel—yet he fixes this motto of submission on clay and adds the prayerful amen, with his initials. It reads like an epitaph. For the brave and faithful old German potter, none more fitting could have been devised.





PEWTER SALT (seventeenth century)
Only known example with projecting arms.—de Navarro Collection.

A Pewter Salt

THE Attic extends a very hearty greeting to Mr. Howard Herschel Cotterel, who writes from Birmingham, England, in regard to two matters which have been discussed in *ANTIQUES*. First, he has a word to say as to pewter ships, which, however, will be reserved for a future occasion. He likewise sends a photograph of a pewter salt, whose stylistic affiliations with the silver salt illustrated in *ANTIQUES* for July, 1922, are close.* Just as the silver salt is the only one of its kind and material known to have been made in America, so this salt from the de Navarro Collection is the only known pewter example which displays the projecting arms. According to Mr. Cotterel the type illustrated in *ANTIQUES* has its analogue "in pewter without the arms, but not with them."†

And while the subject is before the company, a reminder may be worth while, for those who have forgotten the circumstance, that the term *cellar* as applied to a salt container is not based on the existence of a depression for the accommodation of a once costly condiment. It is the outcome of a confusion of sound and sense such as is far from uncommon in the growth of a language derived from the speech of divergent nationalities. The noble vessel for salt, whose proximity at table once seemed to convey a sort of patent of nobility to those within reach of it, was known as a *saliera*. As it declined from its high estate, diminished in size, multiplied in quantity and became a utensil of the common herd who knew

* (Vol. II, p. 17.)

† Harvard University possesses a spool-shaped silver salt, of English make, which dates, presumably, from about the year 1629. This is published in Bigelow's *Historic Silver of the Colonies*, p. 253, which states that it was the most common form of the period of Charles II. A duplicate silver salt is noted by Mr. Bigelow as belonging to Manchester College, England, and bearing a London date letter which places it in 1664-1665. Except for somewhat greater elaboration these two silver salts are closely similar to the de Navarro pewter salt here illustrated. All three, silver and pewter alike, would seem to antedate the Stoddart salt by a considerable space of years. This unique piece, however, constitutes something of a stylistic anachronism due, no doubt, to the desire of its makers to produce a presentation piece of adequately important appearance.

neither French nor philology, it became a cellar. Today, by habit, we remain placidly imbedded in an error into which it was so easy to fall.

Safe Haven

THERE is something inescapably pathetic about an unidentified miniature portrait—whether silhouette or painting—particularly when, as frequently occurs, it is a thing adrift, through change in family estate, and hence dependent for its hope of survival upon chance encounter with an eye keen for the discovery and appreciation of merit, even when anonymous and submerged.

That anything of such appealing fragility should ever be lost to all association of kinship is disturbing. Far more potently than any life-size effigy, however excellent or imposing, do miniatures convey an impression of spiritual identity. Perhaps this is primarily because they are seldom made for show. Ostentation is their least concern. They are, usually, personal tokens, often of mutual affection, often of a love that seeks to hold, heart-close and inseparable, the image of one the pain of whose parting may never know the assuaging joy of meeting again. The touch of hands warm with hopefulness or cold with fear is laid upon them. Their faces may be wet with human tears. Lighted by the aureole of prayer, or veiled by the shadow of unkindness—caressed and cherished, or scorned and cast away—they completely share the inner life of man, its intimate heights and depths, until, penetrated in all their substance by some luminous distillate of the soul, they seem to dispense a radiance of their own.

This, in a measure, accounts for the satisfaction of the Attic in receiving a letter from Mrs. Moncure Robinson of Paoli, Pa., which identifies, beyond any reasonable doubt, a silhouette published in *ANTIQUES* for September,* as a portrait of Lydia Baird, wife of Samuel Baird of Reading and Pottstown. Mrs. Robinson's discovery fully disposes of the tentative suggestion of *ANTIQUES* that, because this silhouette is apparently by the same artist and is contemporary with that of Mr. John Shreeves, published at the same time, theremight be some relationship between the two.

Old Topics and New Friends

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* (Vol. II, p. 131.)

Bedsteads of Former Days*

Part I

By AMELIA LEAVITT HILL

CONSIDERING how large a part of the life of man is passed in sleep, it is a remarkable fact that the bed, which eventually achieved a position of such importance as a piece of furniture, was for so long a time looked upon as of small consequence. Various authorities give us, with an exactitude surprising considering the remoteness of the period, the information that the first known beds consisted of a pile of leaves covered with a skin, which, at a somewhat later period was supplemented by an additional skin, supported above the rude mattress by four sticks thrust into the ground, so as to afford some protection from the weather. In this arrangement, by the way, the lover of survivals may trace the beginnings of the four-post bedstead of comparatively modern times. Nevertheless, in spite of the exactitude of the authorities upon this subject, the student is left in doubt as to whether their detailed accounts are based upon actual knowledge or merely upon the same ingenious conjectures which have occurred, happily, to all.

Still, when we read how even today, in many countries—notably in the Orient—the bed consists only of a straw mat, which the lover of luxury may supplement with an occasional cushion, and when, at a period so recent as that of the life-time of Prosper Mérimée (1805-1870), and in a country no more remote than Poland, we recall that no bed was furnished to the distinguished visitor, and that, in a castle of the utmost magnificence, he was, at bed time, furnished with a dressing-gown and slippers, but with no other aids to sleep—we realize that the comforts of bed have been surprisingly neglected. Even so luxurious a people as the Romans made a stone couch,† covered with cushions and draperies serve often as a sleep-

ing place—for the Roman bed is not to be confounded with the *triclinium*, or couch used at meals,—an Asiatic innovation popular in Carthage and thence brought to Rome by Scipio Africanus. This became, especially at the time of the Empire, a highly decorated and luxurious piece of furniture.

Not only before but after the fall of Rome, it is observable that interest in sleeping arrangements was more developed in northern than in southern countries. It may be that the severity of the winters rendered closer attention to such household arrangements necessary, for the dwellers in northern climes were, on the whole, less addicted to the comforts of life than were their brethren of the south. Be that as it may, beds there were in the north country during the Middle Ages. The earliest of these consisted of a straw or chaff mattress which was thrown, when used, upon a bench, table-top or chest. Later, in Saxon or early Norman times in England, beds were often devised within a curtained recess in the walls. Since, in many instances, the walls of the mediaeval castle were thirty feet thick, it may well be supposed that they might occasionally afford a recess which would, in some measure, shield the occupants of the bed from the cold draughts to which they

would otherwise be exposed.

There were, roughly speaking, two forms of bed utilized at that time. One is that which is frequently pictured in French drawings of the twelfth and thirteenth centuries, and which existed in England as well. This was a small affair, in a general way built upon modern lines, protected only by a heavy curtain which depended from the ceiling and which, when let down, completely surrounded it (Fig. 3).

The second and more important of these types is that which, originally beginning as a "built-in" bed, gradually grew until it developed into the state "bedde of tymbre"



Fig. 1—FRENCH BEDSTEAD (mid-sixteenth century)

Built of oak and constituting an alcove part of its chamber. The door at the back may well have communicated with some secret passage. Early Renaissance type. From the Collection Mobile Nationale.

*Copyright, 1923, by Amelia Leavitt Hill.

†Beds of wood, ivory, bronze, and other metals appear to have been used in Rome and in the earlier civilizations from which Rome derived her arts and customs.—ED.

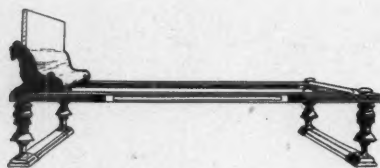


Fig. 2—POMPEIAN BED (first century A.D.)
Apparently the Romans were reasonably comfortable. From a reproduction in the Victoria and Albert Museum.

of Tudor times, which, in its turn, can hardly be called a piece of portable furniture any more than can its built-in ancestor (Fig. 1). The built-in bed, which afforded better protection from the cold and damp than the smaller portable one, accordingly increased in size until it was enabled to hold, not only the lord and lady, but their children and their guests. Beneath it occurred a trundle, or truckle, bed for the accommodation of the family retainers, and beneath that again another for the use of the servants. The most famous of these great beds was the Great Bed of Ware (Fig. 9), which in its first estate accommodated, it is said, twenty-four persons; for its dimensions were eighteen feet by twelve. The trundle bed beneath it also held twenty-four. Such beds as this are often described as "a room within a room," and were, in every way, amply provided with means to keep out the cold air. They were not only covered with a tester of carved wood, but the headboard, also of wood, ran from bedframe to tester, the frame often standing apart from the posts which supported the latter. Frequently the sides were screened with panelled wood as well.*

In the sixteenth century, however, customs began to change. Beds were somewhat more usual, and we find references to the sleeping apartments of the men and women as being distinct from one another. By this time, too, the need for easier transportation was evidently felt, for the beds were made in a way which permitted of their being taken apart, although they remained so cumbersome and massive that they could hardly have been moved, in

*See ANTIQUES for November (Vol. II, p. 223), where a Jacobean bed is illustrated.

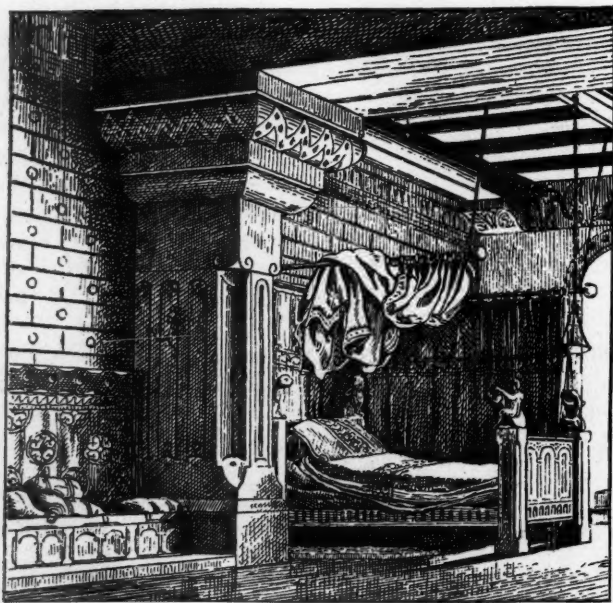


Fig. 3—MEDIAEVAL ALCOVE BED (fourteenth century French)
A restoration by Viollet le Duc. It is well curtained against side drafts.

any case, without great difficulty. Some of them are represented in drawings as fitted with tiled roofs, and it is said that they were at times used as a kind of outdoor sleeping porch, although this protection may possibly have been almost as needful within the mediaeval castle as without.†

The Elizabethan "bedde of tymbre," which was often panelled in the beautiful old "linen fold" design, frequently concealed in its headboard a secret door which led to a secret chamber. The tester top, too, often hid in its panelling a door, and was made double, so that a fugitive from justice might be hidden in it at need. Other provisions for more prosaic requirements were included in the bedstead, such as the shelf at its head where Chaucer's clerk piled his "many bookes clad in black and redde," and where a candle, food, or any article which might be wished for during the night might be placed.

The mattresses of these beds were, in early days, laid upon a solid bottom of boards. At the end of the fourteenth century, however, they began to be supported by straps depending from the framework. Some writers claim that slats were introduced during the latter part of the fifteenth century, and at this time, too, the beds became so high that it was necessary to enter them by steps.

In spite of the manifold inconveniences and discomforts of these sleeping places of former days, it is evident that they were, to their contemporaries, models of comfort and luxury. Perhaps the beauty of their decorations, to some extent, made up for their shortcomings in other respects, for we are told that the social position of a family was indicated by the magnificence of its bed, of which more will be said hereafter. In connection with this, one notes, by the way, the thoroughly modern plaint voiced by Harrison, the historian, during the reign of Queen Elizabeth:

"The use of costly furniture is descended even unto the inferior artificers, and many farmers have learned to garnish their joyned beds with tapestrie and



Fig. 4—EARLY ENGLISH BED
Taken from an old manuscript, this wood cut probably well illustrates the early bed. The high bolster seems to have been of almost universal use.

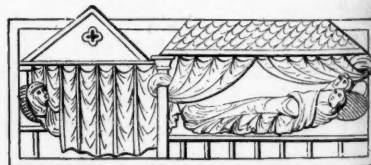


Fig. 5—ANGLO-SAXON BED
The suggestion of a Pullman prototype would best be not too literally interpreted. There are two points of view presented in the picture. The roofs indicate that we are dealing with well constructed houses, within which we are admitted to a view of the bed chambers.

†Probably a misconception derived from too hasty an examination of such pictures as Fig. 5, which are of an earlier date.—Ed.

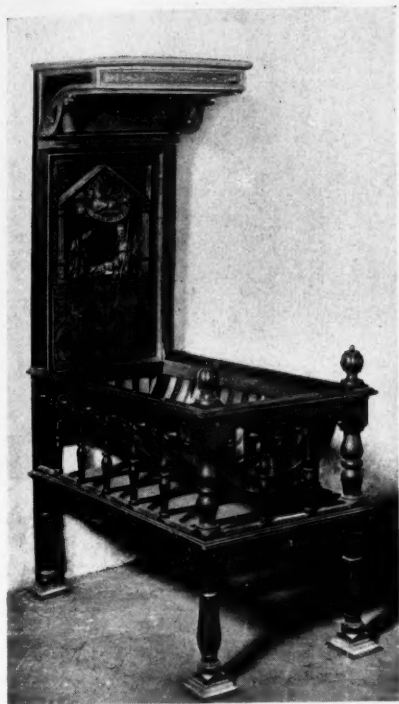


Fig. 6.—ITALIAN CRADLE (late sixteenth century)
Head board elaborately decorated in relief and color.
In the Museum at Saluzzo, Piedmont.

raised their hardened hides."

The decorations of the beds were, from early times, elaborate in the extreme. Among them may be mentioned the bed of Adela, daughter of William the Conqueror, the tester of which was supported by carved figures representing the sciences, while the roof itself showed the sky with the planets and constellations, the whole being enclosed by curtains which represented the conquest of England in elaborate tapestry. The beds which are specifically mentioned in wills of prominent men were also, probably, highly decorated, and such references are found, not only among the wills of the Black Prince and other princes of the blood, but among those of the kings themselves. Unfortunately, however, what is known of them must rest

on information of the most general kind. There are no beds left which may be said to belong to the Middle Ages, properly speaking.

In the manufacture of beds and other furniture in early times, the work was generally done by what we should call today the "house carpenter." He not only did the work about the house itself, but made the furniture which was to fill it. This accounts for the close connection between architectural and furniture decorations of the earlier period. In the thirteenth century, however, in England, carpenters were recognized as belonging to a separate trade from that of joiners. This distinction was recognized as early as 1309. After that time,

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Fig. 8.—GROUP OF BEDPOSTS (Henry VIII period)
These Tudor pieces are essentially Gothic in form and feeling. By permission, from the Victoria and Albert Museum.



Fig. 7.—FLEMISH BEDSTEAD (sixteenth century)
An elaborate and typical example of Flemish Renaissance. By permission, from the Victoria and Albert Museum.

the carving and decoration of furniture was left to hands other than those which had fashioned it. The carpenter made it, generally in the case of the beds, from riven oak, but decorated it not at all. Discrepancies between furniture and household designs in England occur from this time on, really, until the Brothers Adam took steps to rectify the situation.

The Renaissance, which reached England during the reign of Elizabeth, resulted in such Elizabethan beds as have been described. Many of these exist today. Variations in other countries were considerable. The German Renaissance bed was a monumental affair enclosed upon three sides; in the French Renaissance, the

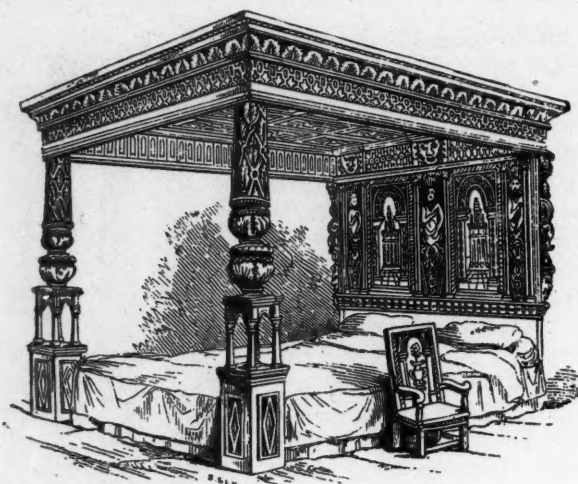


Fig. 9—THE GREAT BED OF WARE (sixteenth century)
Traditionally larger than it appears in fact, yet commodious. Perhaps the columns have been cut down. Now located at Rye House, Broomfield Herts.

posts sometimes gave way to carved figures—a fashion which never made way in England; while the gorgeous beds of the Spanish Renaissance, with their hangings of satin, brocade, or fine skins, heavily embroidered in gold or silver, their silver triptych at the head, the silver balustrade about them and the silver steps by which they were entered—have nothing in common with the English products of the Renaissance.

The type of bed which had most influence upon the



Fig. 10—FRENCH BED—(sixteenth century)
From the Cluny Museum

English is the Italian. This, while never exercising any influence in its occasional, most beautiful and striking form of wrought-iron work, did, in another form, during the Jacobean period, exert an influence upon the English bed which continued until the period of the great English designers, over a century later.



Fig. 11—SICILIAN BED (seventeenth century)
An elaborate piece of wrought iron. The draperies are little less interesting than the bed itself. From the Museum at Palermo.



Fig. 12—ENGLISH BED (about 1568)
Shows classical influence of the Renaissance. Observe elaborate inlay work of head and tester. By permission, from the Victoria and Albert Museum.

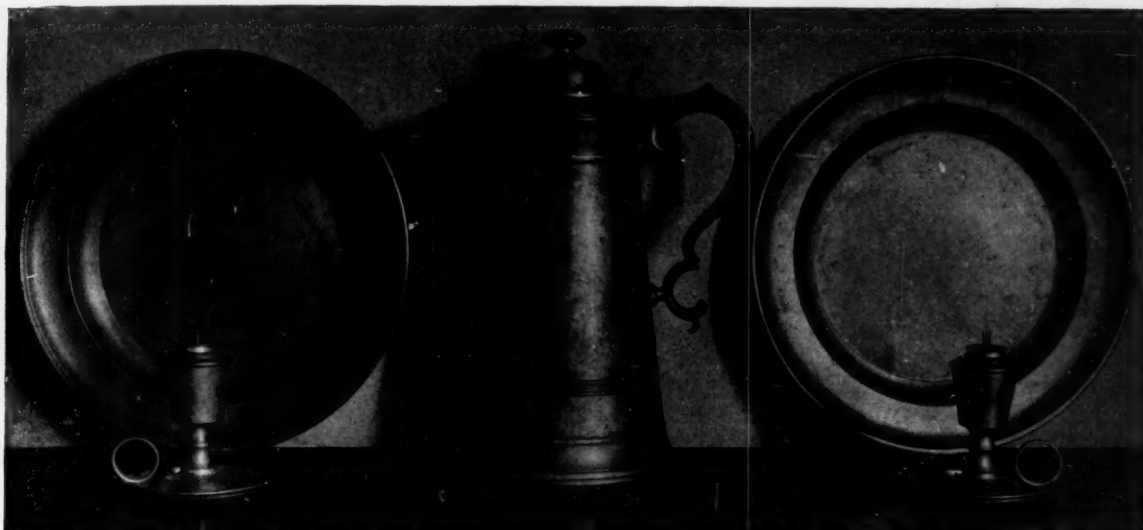


Fig. 1—FLAGON, PLATE, AND LAMP
By William Calder (1824)

American Pewter and Pewterers *From 1654-1849*

By FREDERIC FAIRCHILD SHERMAN

THE earliest verified dates known in connection with the manufacture of pewter in this country are 1654, when Thomas Bumsteed was working in Boston; 1665, on the will of Henry Shrimpton, a brazier and pewterer of that city; 1673 when John Cromer was working there, and 1687, when Thomas Clarke was working in the same city. From these dates it is safe to assume that the first American pewter was made in Boston.

The earliest pewter alloy was probably a mixture of tin and lead, in the proportion of four to one, and the process was to cast the metal in the desired form and then finish the articles with hand tools, and later with the lathe. Small objects, only, such as spoons, plates, basins and mugs, were turned out in the early days: and a few brass molds for the casting of spoons, dating from before 1750, made by John Moulinier of New York and others are still extant.

The early pewter is invariably to be identified by the characteristics of early silverware; a "Rat-tail" spoon with an upturned handle, for instance, dating from about 1750. Other means of assuring one's self of the early date of native pewter are the softness of the metal which may be easily bent; the absence of a "mark" or "touch," and of any engraving or embossing, which, as a rule, is found on foreign pieces only; the hammer marks on the under side of the curve between the body and the rim of plates, basins and platters, and the flat base of mugs, tankards, pitchers and similar pieces. Some early native spoons, it is true, show the shell form at the end of the handle on the bottom of the bowl, but other than that and the simple knobs on the covers of tea and coffee pots and the scroll handles, of these utensils nothing in the way of ornamentation is found on American pewter. Foreign

pieces on the other hand are frequently elaborately engraved and embossed and often bear an owner's initials, or a date, and sometimes both.

From 1700 to 1750 most of the pewter produced in the Colonies was, in all probability, a household product. Immediately thereafter it was often made by itinerant craftsmen, who travelled about the sparsely settled country with their molds and metals and supplied the inhabitants of the houses at which they stopped with such objects as were required. Payment therefore consisted of board and lodging and a modest compensation in cash. About 1775, the output of the manufacturers, who were now established in practically all of the cities and larger towns, was distributed through the outlying districts by peddlers travelling in carts, whose stock included also brass and tin, iron and copper ware. The manufacture of pewter buttons, which curiously enough are now rarely found, began in Revolutionary days and thereafter for a number of years buttons were made in great quantities.

There is a tradition in the family of Mrs. W. G. Staples of Westport, Conn., who owns a fine old flagon, unmarked, but made by Frederick Bassett of New York, that would indicate that one, at least, of the native pewterers was marking his pieces prior to the Revolution. This flagon originally belonged to Deliverance Bennett, from whom it descended in direct line to its present owner. The remainder of the Bennett-Bassett pewter, now owned by another descendant, is all marked. Deliverance Bennett was one of the patriots at Fairfield, Connecticut, who gathered to repel the advance of the British soldiers in April, 1777, when on their way to burn the town of Danbury where the Continental supplies were stored.

During the first years of the nineteenth century the pew-

terers generally began to mark their products with a "touch," which, in virtually every instance, consists of the maker's name or initials, generally includes the place of manufacture and, sometimes, some sort of decorative device such as an eagle, bust of Washington, star or shield. Other makers invented hall marks similar to those on English pewter, which still had a large sale in the newly born republic.

Many of the native craftsmen in pewter did other things as well. In the earliest times most silversmiths made pewter, and later some pewterers were iron and brass workers, and one, at least, was a plumber. The most pretentious of their products in pewter were the communion sets made for churches, consisting usually of a flagon, two chalices and a platter. The possession of one of these sets enables one to display, to real advantage, the artistry of the early makers. A very good set of a rather late date, from an old Methodist church in Saybrook, Connecticut, now destroyed, is owned by Mr. T. T. Wetmore of that town. It is the work of Boardman & Hart, who were working in New York in 1828. The Whale-oil Lamp, which is the only form of native invention in pewter, follows in importance. With the exception of these lamps, the forms of all American pewter objects are borrowed from the native silversmiths, who, in turn, copied most of their forms from foreign pieces or from designs coming into the country with the steady flow of immigration. Three fine pairs of Whale-oil Lamps by Roswell Gleason of Dorchester, Massachusetts, working about 1830; by William Calder of Providence, Rhode Island, working about 1824 and by Smith & Co., are illustrated, besides a single lamp by Capen & Molineaux of New York, who were working, early in the nineteenth century.

Calder and Hamlin of Providence and John Trask of Boston were three of the best of the later New England craftsmen. Good examples of their work are illustrated from marked pieces in the collection of the writer. Candlesticks, porringers and the early Rat-tail spoons make interesting additions to a collection. A Betty lamp, common enough in iron, is the rarest of all pewter objects to find today. I have seen but one.

One should be careful in collecting not to purchase the later and harder "alloys," white metal and Britannia ware all of which were manufactured in large quantities, machine turned, from about 1825. Subsequent pieces of true pewter by the old makers, of even later date, are still fine;

and, even as late as 1849, two craftsmen, Henry Graves and Thaddeus Manning, were working in Middletown, Connecticut. It is doubtful if any craftsmen in pewter survived after the middle of the century, however.

For the guidance of the collector a *List of American Pewterers* considerably longer than any heretofore in print is added herewith.

CHECK LIST OF AMERICAN PEWTERERS

Seventeenth Century

- 1 Thomas Bumstead, Boston, 1654
- 2 Thomas Clarke, Boston, 1687
- 3 John Comer, Boston, 1678
- 4 Henry Shrimpton, Boston, 1665

Eighteenth Century

- 1 Richard Austin, Boston, 1796
- 2 Thomas Badger, Boston, 1789
- 3 Francis Bassett, New York, 1778
- 4 Frederick Bassett New York, 1778
- 5 George Coldwell, New York, 1792
- 6 Wm. I. Elsworth, New York, 1792
- 7 Philip Fields, New York, 1799
- 8 Andrew Green, Boston, 1789
- 9 Samuel Green, Boston, 1789
- 10 Thomas Green, Boston, 1789
- 11 Henry Grilley, Waterbury, Ct., 1790
- 12 Charlotte Hero, Philadelphia, 1796
- 13 William Kirby, New York, 1786
- 14 McEwen & Son, New York, 1794
- 15 Andre Michel, New York, 1796
- 16 Robert Pearce, New York, 1792
- 17 Paul Revere, Boston, 1770

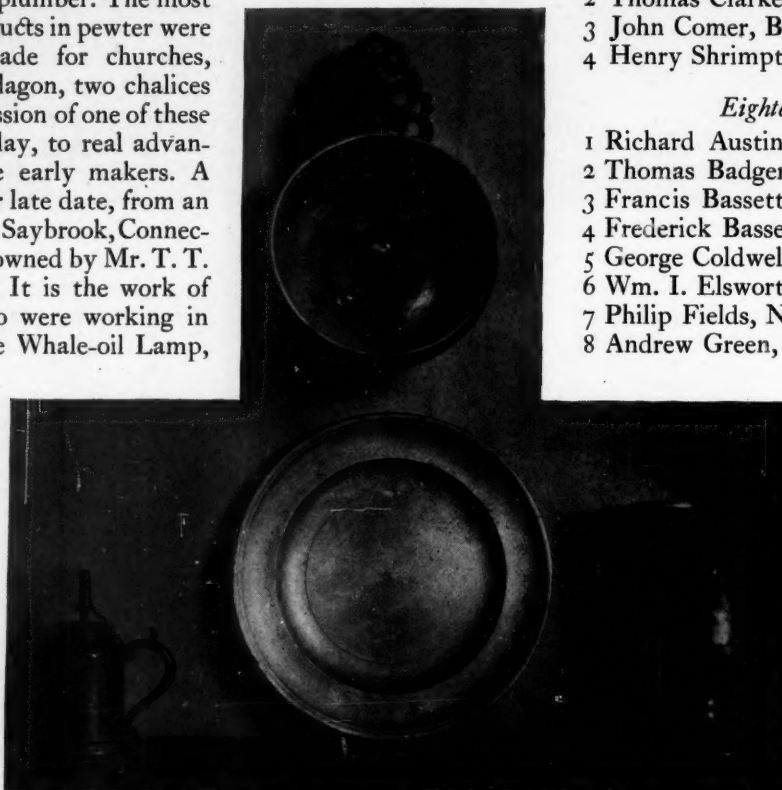


Fig. 2 — PEWTER BY VARIOUS CRAFTSMEN

The porringer by Samuel Hamlin (1820) of Providence; the plate by Samuel Danforth of New York; the lamp by Capen and Molineaux, also of New York; while the mug is by a Boston pewterer, John Trask (1826).

- 18 John Skinner, Boston, 1789
- 19 James Ward, Hartford, Ct., 1795
- 20 John Welch, Boston, 1796
- 21 Henry Will, New York, 1786
- 22 William Will, Philadelphia, 1796
- 23 G. Youle, New York, 1798

Nineteenth Century

- 1 S. Bast, New York, (?)
- 2 James Bird, New York, 1820
- 3 Boardman & Co., New York, 1824
- 4 Boardman & Hart, New York, 1828
- 5 Thomas D. Boardman, Hartford, Ct., 1826
- 6 William Calder, Providence, R. I., 1824
- 7 Capen & Molineaux, New York
- 8 D. Curtis, New York, (?)
- 9 Samuel Danforth, Hartford, Ct.
- 10 Fuller & Smith, Conn. (?)

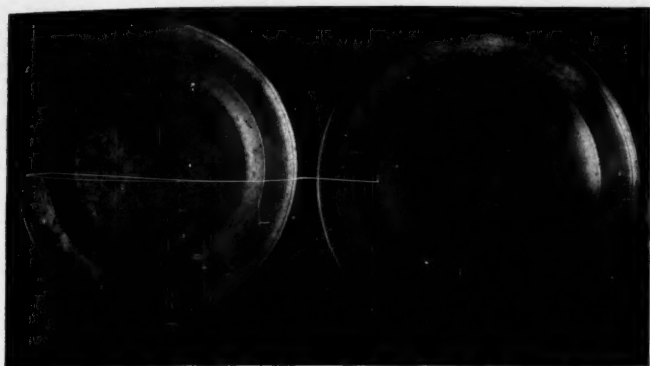


Fig. 3—EARLY PEWTER PLATES
Made by Frederick Bassett, New York (1778).

- 11 Gerhardt & Co.
- 12 Roswell Gleason, Dorchester, Mass.
- 13 Henry Graves, Middletown, Ct., 1849
- 14 Hall & Cotton
- 15 Samuel E. Hamlin, Providence, R. I., 1820
- 16 Lucuis Hart, New York, 1828
- 17 Lafetra & Allaire, New York, 1815
- 18 D. (?) Locke, New York, 1825
- 19 Thaddeus Manning, Middletown, Ct., 1849
- 20 L. H. Pallthorp, Philadelphia
- 21 C. Parker, New York (?)
- 22 A. Porter, Southington, Ct.
- 23 F. Porter, Connecticut (?)
- 24 — Quilkin, Philadelphia (?)
- 25 George Richardson, Boston, 1825
- 26 G. Richardson, Cranston, R. I.
- 27 S. Rust, New York
- 28 Smith & Co., Connecticut (?)

- 29 John Trask, Boston, 1825
- 30 H. B. Ward, Guilford, Ct., 1820
- 31 Thomas Wildes, New York, 1832
- 32 Watts & Harton
- 33 Yale & Curtis, New York
- 34 Thomas Youle & Co., New York, 1811
- 35 Thomas Youle, New York, 1815

Unidentified American Pewterers

- 1 T. B. M. Co.
- 2 W. B. Mark: Anchor upright, W at left, B at right of shank between bar and hook.
- 3 W. R.—Mark: WR with Crown above.

In the old days the fastidious housewife kept the pewter beautifully polished and it vied in beauty with the more expensive silver of her more fortunate neighbors. The metal is softer in texture, warmer in tone than silver, however, and has a far more pleasant "feel." Personally, I keep my own pewter in the condition in which I happen to find it. There is a real pleasure and satisfaction to me in contemplating the fine patina that distinguishes practically all of it. It would seem to me sinful to sacrifice this patina as it is the most obvious and the most attractive sort of evidence of the antiquity of the really old pieces. Of course if one really prefers to use his or her old pewter it is plainly necessary to keep it bright and polished as it was kept of old. In an old New England "salt-box" house, above the great fireplace, it makes a brave display on the mantel. One should be very careful in using pewter, never to put a coffee or teapot on a stove, nor to subject any of it to heat. It melts very easily and many a fine piece has been ruined by thoughtlessness in this way.

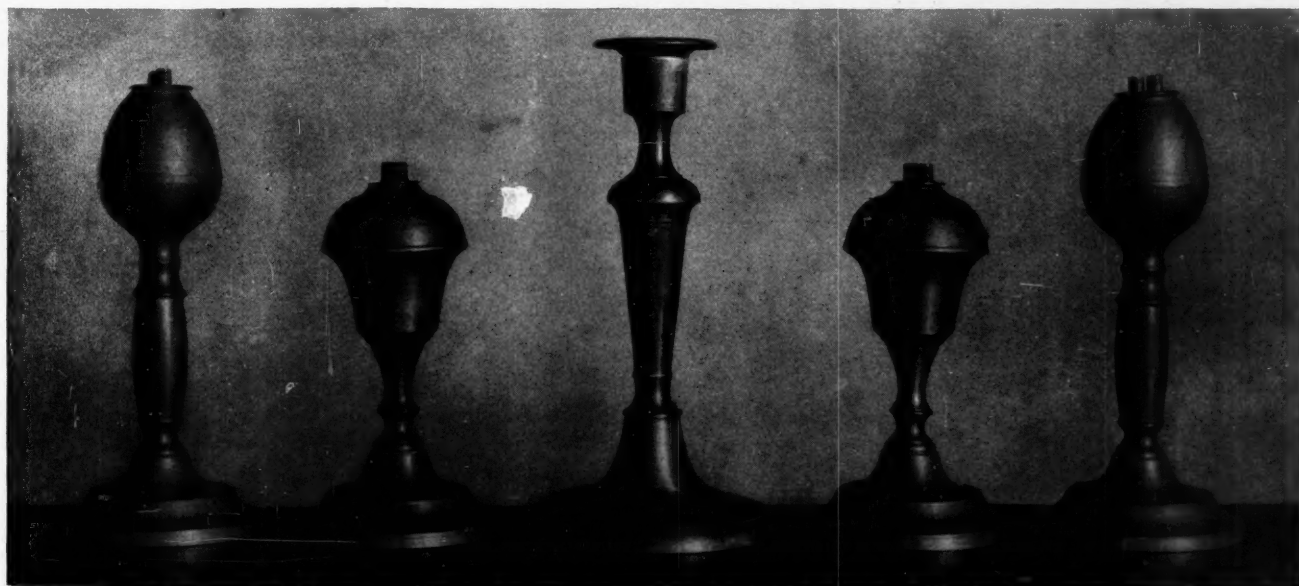


Fig. 4—PEWTER LAMPS AND CANDLESTICKS

The two outside lamps are by a Massachusetts pewterer, Roger Gleason. The smaller lamps by Smith & Co. of Connecticut, and the candlestick by Fuller and Smith, probably of Connecticut.

PEDIGREED ANTIQUES

X. *Two Chairs of Daniel Defoe*

By T. VAN C. PHILLIPS

FROM the secluded London room where Daniel Defoe wrote *Robinson Crusoe* to the Brick Meeting House in Calvert, Cecil County, Maryland, may seem a long step, but, unless well attested records are awry, the two chairs here illustrated have made it—though not without evidences of strain.

This is the story: In 1705 Daniel Defoe was living quietly in London with his widowed sister, Elizabeth Defoe Maxwell, and her daughter, Elizabeth Maxwell, at that time five years old. This child was educated by Daniel Defoe until she had reached her eighteenth year, at which time she became engaged to be married. Her mother, however, objected to the match and succeeded in breaking the contract; whereupon Elizabeth, alienated from both her mother and her uncle, left home and made her way to America. It was customary at the time for emigrants to pay for their transoceanic passage by selling themselves for a term of service in the new country. This was Elizabeth's procedure. Arriving in Philadelphia, she became the indentured servant in the family of Andrew Job, of Calvert, Cecil County, Maryland.

Presumably ashamed of her humble position in life, Elizabeth sent no news of her whereabouts to her family in London. Thus she remained ignorant of the fact that her mother had died shortly after her departure from England, and that her uncle Daniel had, on the 25th day of April, 1719, published his story of *Robinson Crusoe*.

In 1725 Elizabeth Maxwell married Thomas Job, her employer's son, and, restored to what she evidently considered her proper estate, she wrote to her mother. So it came about that she learned through Daniel Defoe, her uncle, that Elizabeth Defoe Maxwell had died, leaving some furniture and a few personal belongings to her daughter.

These items of property Daniel Defoe, in 1725, consigned to Elizabeth Job at the Brick Meeting House, enjoining her to be particularly careful of the chairs, which had descended from his Flemish ancestors "who sought refuge under the banner of Queen Elizabeth from the Tyranny of King Philip of Flanders." He also mentioned having with his own hands replaced the wicker seats of two of these chairs with wood covers.*

*Authority for these statements is Mrs. Mary E. Ireland, of Calvert, Md., who gathered her information principally from "four elderly friends who died years ago, and whose mothers were great-great-nieces of Daniel Defoe." A grandson of Elizabeth Maxwell Job, named Daniel Defoe Job, was much in his grandmother's company, and from her learned much of the story of her early life in London. It would appear to be from him that the quotations from Defoe's letters are derived, for the letters themselves were lost after the death of the grandmother. See the *Elkton Appeal* for December 17, 1902, and *Scribner's Magazine* for May, 1876.

Elizabeth Maxwell Job died September 7, 1782, leaving two Flemish chairs to her grand-daughter, the mother of Joseph and James Trimble. To each of these two Mrs. Trimble in her turn eventually left a chair. Joseph Trimble presented his heirloom to the Delaware Historical Society, where it may still be seen. On the death of James Trimble, the remaining chair, which was fitted with a wooden seat, was given to his cousin Hannah Griffith. She had previously inherited, through another branch of descent from Elizabeth Job, another similar chair.

In 1917 Hannah Griffith died, leaving both her chairs to Mrs. Annie Brown Irwin, from whom I was fortunate enough to secure them. It would seem that there must have been more than three chairs in the original set sent from London. Perhaps some reader of *ANTIQUES* may be able to tell of their existence.

The chairs are interesting primarily for their pedigree. They are what we generally characterize as Jacobean, or Stuart, in type and assign to the second half of the seventeenth century. If, according to tradition, they were actually the property of the Flemish ancestors of Daniel Defoe, who fled to England for protection during the reign of Queen Elizabeth, they must have been acquired long after these ancestors had settled in England. Like other mortals, Daniel Defoe may easily have been ignorant of the exact history of his heirlooms, and have assumed that they possessed an antiquity far greater than the facts allow. Many more elaborate examples of this type are discoverable in American collections.† That very fact lends additional color to the tradition back of these particular pieces. They are quite in character with what we may believe to have been the circumstances of Defoe and his widowed sister.

Yet of these, after all, we apparently know very little beyond what this somewhat obscure old-time American tradition has given us. William Lee, in his *Daniel Defoe*, tells us that the author was born in the parish of St. Giles, Cripplegate, in 1661 and that he died in 1731. Continuing Mr. Lee writes, "he did not ever take time to write down anything as to the genealogy of his excellent mother, whether he ever had a sister or brother." But apparently he found time to write to his niece across the water; and she on her part, passed on the story of many of her girlhood experiences to a numerous succession, and with them the substantial token which these pieces of furniture constitute. Who knows but the story of *Crusoe*, first told for her childish amusement, may have inspired her perilous journey overseas?

†See Nutting's *Furniture of the Pilgrim Century*, p. 247.



PEDIGREED ANTIQUES

X. DANIEL DEFOE CHAIRS

Said, on reliable authority, to have belonged to Daniel Defoe, and to have been in use by him while writing *Robinson Crusoe*. Later sent to a niece in America. Three of these chairs are known. A stretcher is missing from the chair on the right.

Owned by T. Van C. Phillips, Westtown, Pa.

Notes on Historical Glass Cup-Plates

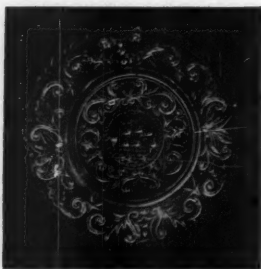
By ALICE VAN LEER CARRICK & THE EDITOR

[Illustrations from the collections of Mrs. R. C. Taylor, Mrs. C. S. Bull, Mr. A. H. Scott, Mrs. L. G. Verrill, Mrs. A. E. Folsom, Mrs. M. B. Cookerow, Mrs. C. A. Brouwer, the Peabody Museum, the George Shepley library, and the Essex Institute. The generous co-operation of these interested owners is appreciatively acknowledged — Ed.]

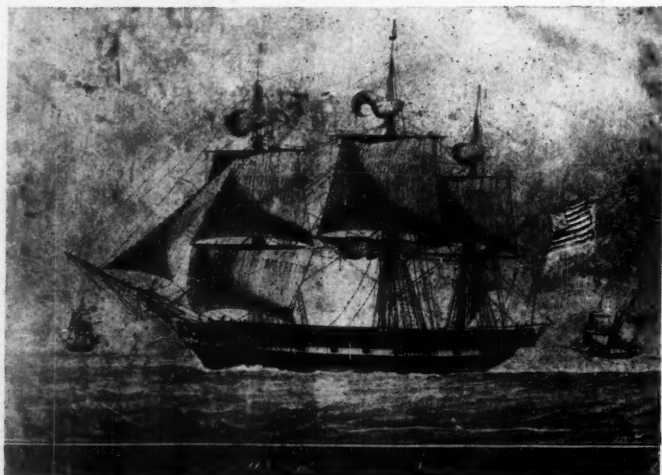
IT is now nearly a year since my original study of historical cup-plates was published in *ANTIQUES*. The purpose of this study was to offer a check list of known plates. It carried with it the obligation of endeavoring to identify the various designs shown and, where possible, to explain their significance.

As the check list was printed, it inevitably contained some errors. There were also, of course, many omissions, for hardly a day passes without the discovery of a new design. In several instances, further, the identifications and attributions have aroused differences of opinion. Out of these various circumstances and the forces which they set in motion has emerged a considerable amount of new material, very uneven in both quality and quantity; but, in general, of sufficient interest and value to be worth placing before readers of *ANTIQUES* as informal notes, which, in turn, may well serve as a body of reference in case the check list is eventually published in concise and reasonably well balanced book form, in which chief emphasis would be placed on conclusions rather on the reasons back of them.

These notes concern two topics: 1, new light on the already well known plates; 2, newly encountered plates. They can not well be separated. I shall take up the well-known plates which call for discussion in the same order as that in which they appear in *ANTIQUES* for February, 1922 (Volume I, p. 61), shall give them the same numbering, and, where it seems advisable, shall repeat the old illustrations.



The Cadmus



THE SHIP CADMUS

From a water color by Anton Roux in the Peabody Museum, Salem.

In case of newly encountered plates I shall either apply new numbers to new examples or shall use an old class number with a letter to indicate a sub-class.

I. CADMUS VS. CONSTITUTION

Cadmus, No. 1. *Constitution*, No. 5

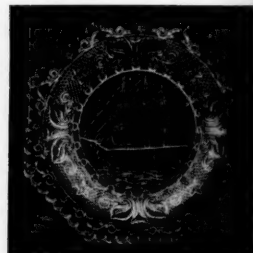
(Both described in *ANTIQUES*, February, 1922)

Some question has arisen as to whether the *Cadmus* and the *Constitution* plates were really intended to represent different ships or should properly be designated merely as the *large* *Constitution* and the *small* one. Some persons, it is understood, now use that designation.

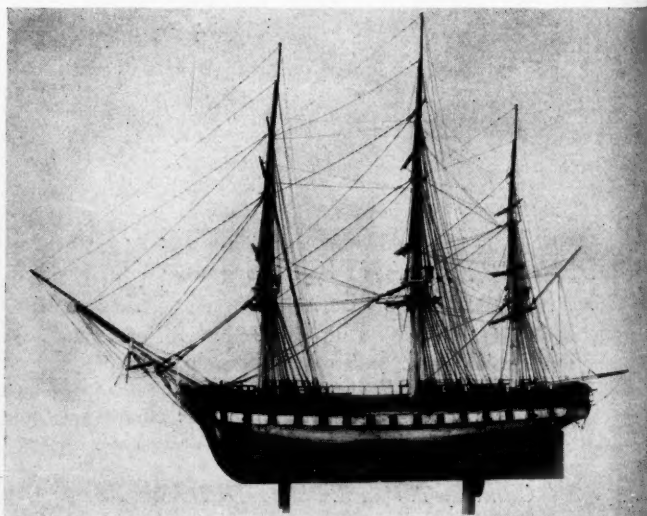
The evidence is as follows: A water-color drawing by Anton Roux (1765-1835), in the Peabody Museum at Salem shows us the *Cadmus*. No frigate in the American navy ever bore this name. In the present instance the high bulwark, the painted port holes and the general shape of the vessel indicate that she was a merchantman. The *Cadmus*, by the way, was built in 1816 by Thatcher Magoun at Medford, Mass.

Likewise in the Peabody Museum occurs a five-foot model of the *Constitution*, which, in 1813, was given to the Salem East India Marine Society, by Captain Isaac Hull. It is the only accurate contemporary model known and was followed by the United States naval authorities when the *Constitution* was restored in 1907. The actual frigate was built in Boston in 1797.

The ordinary landlubber might well be forgiven if he should fail to perceive any very clear marks of difference between the two ships depicted, the one in water color, the



The Constitution



THE FRIGATE CONSTITUTION

From a model in the Peabody Museum, Salem.

other in the rounded wood. When two such similar forms are reduced to the dimensions and material of cup-plate decoration, it seems absurd to try to distinguish between them on the basis of appearance.

At this point tradition appears to offer the safest guide. Tradition calls the small vessel the *Cadmus*, the large one the *Constitution*. It finds verification in the case of the second vessel in such marks as the angle of the bowsprit, the shape of the stern, and the placing of the row of portholes.

Granting, then, that the large plate represents the *Constitution*, probability would yet favor a plate depicting the *Cadmus*. Lafayette's visit to America bulked very large in the events of the day and was signalized by the newly established Sandwich works.* To represent the *Chancellor Livingston*, and to omit representation of the ship which bore the hero himself to this friendly shore would have been an oversight of which Deming Jarves would hardly have been guilty.

What may be the *Cadmus* appears likewise on a crude early salt here pictured. The color of the glass and the general aspect of the dish seem to imply early manufacture at Sandwich.

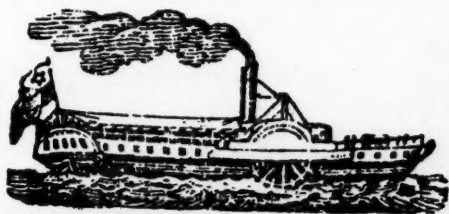
The following quotation from a contemporary newspaper will serve to show how important was Lafayette's visit:

"General La Fayette, accompanied by his son, George Washington La Fayette, Mr. Auguste La Vasseur, a companion, and one servant, arrived here yesterday morning in the Ship *Cadmus*, captain Allyn, after a pleasant passage of thirty-one days from Havre. The fact of his arrival was made known by the Telegraph at an early hour, and it spread through the city with electrical rapidity. Broadway was soon thronged, and the Battery crowded with people." . . . He landed at Staten Island. . . . "The news of the General's arrival had spread through the surrounding country with the rapidity of lightening; and from the dawn of day until noon, the roads and ferry boats were thronged with people who were hastening to the city to participate in the fete."

The Committee of Welcome chartered the steamship, *Robert Fulton*, and the steamboats, *Chancellor Livingston*, *Oliver Ellsworth*, *Henry Eckford*, *Connecticut*, *Olive Branch*, and *Nautilus*, which were used as an escort. They were ranged as an aquatic guard between the south part of the Battery and Governor's Island, and thence proceeded in order to Governor's Island. The West Point Band played during the ceremony *See, the Conquering Hero Comes*, *Hail Columbia*, and the *Marsellaise*.

*See the B & S salt illustrated in ANTIQUES for April, 1922.

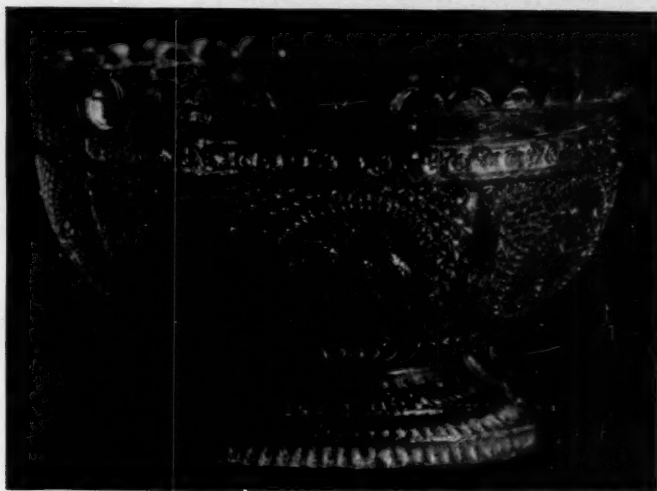
STEAM SHIP BENJAMIN FRANKLIN.



CAPT. R. S. BUNKER, will leave Providence on **FRIDAY next, 12 o'clock, M.** Passengers by leaving their names at the Marlboro' Hotel, or at **A. J. ALLEN'S, No. 72, State-street,** will be provided with Coaches. **March 11**

COPY OF THE BENJAMIN FRANKLIN ADVERTISEMENT

For some reason the masts and rigging are omitted. But otherwise note close similarity to cup-plate.



EARLY SANDWICH SALT
Shows alternate ship and eagle medallions.

II. BENJAMIN FRANKLIN, No. 4.

The study of this plate has been complicated by the appearance of an imitation, which is illustrated and discussed in ANTIQUES for December, 1922 (Volume II, p. 252). There seems good reason for believing that this plate was pressed at Sandwich; for the steamship *Franklin* occasioned great excitement in and around Boston. The *Columbian Centinel* of September 10, 1828, quotes at length from the *Commercial Advertiser* a description of this new vessel:

"She has been several times put upon trial, and answered the most sanguine expectations of owners, is now ready for service, and, we understand, will depart hence tomorrow afternoon for Providence, and thence on an excursion of pleasure for Boston. She has been built according to the plans, and under the superintendence of the veteran Captain E. S. Bunker by whom she is to be commanded. In addition to her two engines of great strength and power, she is ship-rigged, having three masts;† the length is 144 feet; breadth of beam 32 feet; breadth of guards 21 feet; making her extreme breadth 53 feet. Depth of hold ten feet. Her model is of a graceful cast. The stern combines neatness, taste, and beauty. In the centre is an excellent bust of the great philosopher whose name she bears, on the left of which is the figure of Fame, with her trumpet in her left hand, and, in her right, an olive branch with which she is in the act of crowning the patriotic sage. On the right is the Muse of History with her scroll to record the deeds and the lessons of wisdom which fall from his lips. And there are other emblems carved in relief upon the stern: such as, books, a globe, mathematical instruments, and implements of husbandry, with leaves of oak gilded, etc. She sits upon the water like a swan, and is indeed a noble and stately ship.

"The interior of the ship has been finished with an eye solely to neatness, plainness, comfort, and convenience. The ship was built by Brown and Bell under the direction of Captain Bunker himself. The engines were constructed by Ezra R. Dod of the Sterling Works. The joinery, which is finished in the very best manner, by J. Wells and S. B. Macy.

"The design of the interior of the ship, which is in all arrangements most complete, has been taken without essential change or alteration from those of Captain Bunker, upon which the old *Experience* packets



The Benjamin Franklin

†Omitted, perhaps for reasons of space, in the advertising column.



LANDING OF
LAFAYETTE
Cover of snuff box

which formerly plied between Hudson and New York, were constructed in 1807, nearly twenty-two years ago. The *Experiment* was the first vessel built in the United States with the express design of conveying passengers only, and we think it no mean compliment to Captain Bunker that for twenty-two years, while so many able and accomplished artists have been engaged in constructing steam and other packets of every size and variety of form and beauty, for convenience of arrangement, beauty of design, and comfort of construction, the last was built upon the model of the first, as the *ne plus ultra* of this department of marine architecture.

"But enough for one day. The *Benjamin Franklin* will be put upon service tomorrow, and if she proves, as we believe she will, the *crack boat* of the Sound, we may write a letter to ourselves upon the subject from Boston." (Taken from the pages of the *Commercial Advertiser* "on Monday last.")

Here is part of a description of an excursion to Salem that took place September 17, 1828. It is the immense excitement in Massachusetts about the boat that makes its cup-plate seem to me a Sandwich piece. "This excellent steamer made an excursion to Salem on Saturday, and took from thence even 600 passengers and after skirting the shores of Marblehead, Nahant, and Lynn, passed over to Cape Ann shore, and returned after a long run to Salem." The tickets seem to have been fifty cents for the round trip.

Probably the first advertisement of regular passage was October 4, 1828. It is reproduced on page 21.

III. THE ROBERT FULTON, No. 6.

Here is the story of the *Fulton's* part in the welcoming of Lafayette:

"The appearance of the *Robert Fulton* as she came down the East River from the Navy Yard, escorted by the *Connecticut* and *Oliver Ellsworth*, all superbly decorated, was rich beyond description. The yards were manned to the round tops with about two hundred seamen from the *Constitution*, who made an elegant appearance. Directly in the rear of the *Chancellor* was the *Robert Fulton*, whose lofty masts and widespread arms, which literally swarmed with men, towered proudly above her less pretending, but not less gay and beautiful consorts.

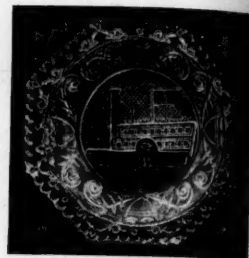
"It was the *Chancellor Livingston*, however, which was honored by the presence of the Committee, and Lafayette went on board of her under a triumphal arch, and over richly carpeted steps.

"The Battery was crowded with respectable people of both sexes, Castle Garden was filled; every boat that arrived to take its station was completely crowded with elegantly dressed ladies and gentlemen."—From the *New York Spectator*, Aug. 20, 1824.

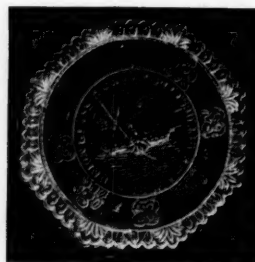
A contemporary engraving presents this scene. It was used by Clews for a blue china pattern, and appears likewise on a snuff box belonging to Mrs. L. G. Verrill of Rochester, N. H. The

latter is here reproduced. Mrs. Hudson Moore, in the *Old China Book*, affirms the inaccuracy of this picture, since, as she states, the *Robert Fulton* had but one mast instead of three. This is, in turn, at variance with the implications of the description of the Lafayette reception. But the existence of three masts, or of one, might appear to vitiate my earlier identification of this cup-plate as the *Robert Fulton*, for the glass representation displays no mast whatsoever. Yet this is not necessarily the case. The cup-plate in question has the appearance of Sandwich glass, its border is very similar in pattern to that of the *Chancellor Livingston*, which facts imply a relationship between the plates. That its shape is octagonal like that of the *Constitution* cup-plate, may here also imply some relationship, for on the gala day the *Fulton* was manned in part by seamen from the *Constitution*. There is no certainty in all of this. Each student of the subject will draw such conclusions as he sees fit. But if he is unduly troubled by the absence of masts on the cup-plate, he is referred to the advertisement of the *Benjamin Franklin*, which represents that vessel as innocent of masts as a diving bell.

There remains the possibility that this nondescript craft to which so much attention is here devoted is, in reality, nothing better nor worse than a river steamer such as that pictured on the razor illustrated in *ANTIQUES* for December (Vol. II, p. 267). Yet it seems to me rather a possibility than a probability. I am inclined to view the 1836 Pittsburgh cup-plate, noted below, as a conscious reversion to the earlier Sandwich type exemplified in the *Robert Fulton*.



The Robert Fulton

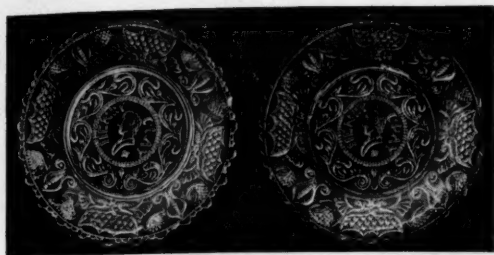


Pittsburgh Steamboat

IV. THE PITTSBURGH STEAMBOAT, No. 7a.

"Union Glass Works, Pittsburgh, 1836." This is the legend on this plate. It is three and one-half inches in diameter, octagonal, and rather crude in effect. The border is scalloped and patterned with little ovals; at each octagonal point is a larger figure; around the inner border are conventional figures, two small eagles, and the numbers from one to eight. The central design (enclosed by the words quoted above) is a small side-paddle steamboat an inch and one-half long, flying the Stars and Stripes, and with a very realistic curl of smoke, the kind that children draw. The boat I have not been able to identify; I searched through the lists published in Hall's *The West*, in vain. Out of the hundred and seventy-three steamboats built at Pittsburgh none was dated 1836.

Nor are contemporary pictures helpful; the closest resemblance I found in the steamboat printed on a *Reward of Merit* card which admonished the receiver to remember his Creator in the days of his glad, glad youth. Such illustrations, I believe, were intended to give children a knowledge of mechanical contrivances, and of the busy world outside. Still, Ohio River commerce was so justly important in the early nineteenth century that the cup-plate really needs no explanation. An Ohio River steamboat was an object of great consequence. To quote from an enthusiast of those beginning days, "It was all that the Western country needed; and the name of Fulton should be cherished with that of Washington; if the one conducted us to liberty, the other has given us prosperity—the one broke the chain which bound us to a foreign country; the other has extended the channels of intercourse, and multiplied the ties which bind us to each other."



Henry Clay, 8 and 9



George Washington



Henry Clay, 10 and 11

V. HENRY CLAY and PSEUDO HENRY CLAY or HENRY CLAY turned to right.

Henry Clay has suffered at the hands of the imitator, but it is the *Henry Clay*, Nos. 8, 9, 10, 11, that has, or have, a grievance on this score. Concerning the extremely rare *Henry Clay* turned to the right, it was suggested in *ANTIQUES* for February, 1922, that the head shown on that plate was more likely to be that of General Zachary Taylor, mistakenly used and hence wrongly labeled. Curious confirmation of this theory has recently come to light. One of Mrs. Verrill's snuff boxes depicts the rough and ready general. Forehead, nose, mouth, and chin are quite those of the individual of the cup-plate. With due allowances for translation into glass this would seem to be the man. The sharp-featured, straight-haired Clay bears no resemblance whatever to the plate.

If further confirmation were needed it might come from the study of a large lithograph, belonging to Dr. J. Milton Coburn of South Norwalk, Conn. In its delineation of the general this lithograph is almost identical with the engraving on the snuff box. It bears, however, this legend, "Entered according to the act of Congress in the year 1847 by Edw. Clay and F. Mitchelin." Is it not reasonable to suppose that Edward Clay, the publisher, was hastily accepted as the subject of a lithograph used as a basis for a cup-plate designed in honor of Henry Clay, the statesman, and that the error was not discovered until some few plates had been made and marketed? The extreme scarcity of the plate would thus be accounted for.

VI. OCTAGONAL WASHINGTON, No. 13.

The enormous adoration of Washington had perceptibly lessened two decades after his death, but the feeling was once more at high tide with the second visit of Lafayette. The blue Staffordshire china bearing the likenesses of both Washington and Lafayette, Lafayette at Washington's Tomb,

WASHINGTON SEAL
Illustration from Cloquet's
Recollections of Lafayette

etc., are evidences of this. I am inclined to place the Washington cup-plate as one more Lafayette link. In a book, published in France the year after Lafayette's death, 1835, *The Recollections of the Private Life of General Lafayette*, by M. Jules Cloquet, M.D., it is stated that, in the library of Lagrange Lafayette, is "a seal habitually used by him, and given to him by Mr. Barnet, consul for the United States in Paris. It represents the head of Washington surrounded with rays." This is an interesting coincidence even if it is nothing more.

VII. MAJOR RINGOLD, No. 14.

Ringold appears to be somewhat more common than was indicated in my previous discussion of this plate. There is a variant of the plate as shown. It displays scallops and points.

VIII. GENERAL HARRISON, Nos. 15 and 16.

In previous discussions of this plate I spoke of the political medal of the time as being closely like it. A reproduction of this medal, taken from one in my possession, is illustrated on page 24.

IX. LOG CABINS, Nos. 17 and 18.

The close relation between campaign medal designs and cup-plates finds further exemplification in the resemblance between the small metal and enamel Harrison Campaign medal and the log cabin, tree, and barrel cup-plate illustrated.

X. LOG CABIN WITH LIBERTY CAP, No. 21a.

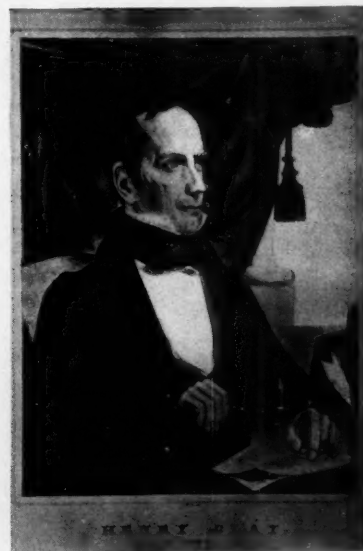
To the log cabin series must now be added the *Log Cabin with Liberty Cap* which, as probably the rarest of log cabins, deprives No. 21 of that emi-

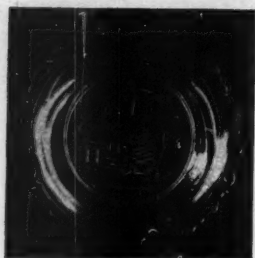


Major Ringold

ZACHARY TAYLOR
Cover of snuff box.

Pseudo Henry Clay

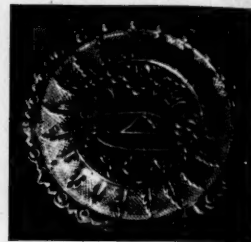
HENRY CLAY
From an old lithograph.



Log Cabin with Liberty Cap



Log Cabin—Tree and Barrel.



The Plow.

nence. It is three and three-quarter inches in diameter; and of rough glass somewhat similar in touch to No. 20. The edge consists of large and small scallops. The plate displays cider barrel, bench, and tree, and, in addition, a flag pole surmounted by a liberty cap.

While Harrison emblems are under discussion, it is worth while to point to an interesting log cabin tea plate in which the Harrisonian log cabin is further embellished with an equally Harrisonian plow—likewise, no doubt, generally indicative of agriculture, just as the ship is indicative of commerce. Manufacture is probably symbolized in the glass factory.

What this factory represents is left to the judgment of the student. It has been called the Dyott works, but comparison with an old print belonging to Mr. Arthur H. Scott of Media, Pa., does not entirely support the attribution. In a case of this kind, so small a matter as the presence or absence of chimney caps may be of vital importance in the process of identification. The crude wood block of Sandwich published in *ANTIQUES* for February, 1922, shows the glass works pouring forth smoke from two capped chimneys. The careful capping of the stacks on this tea-plate is, therefore, not to be ignored.

Strict adherence to the lit-



General Harrison



LOG CABIN TEA PLATE

Bears emblems of agriculture, commerce and manufacture. The last is signalized by a glass factory.

eral presentation of various apparently minor details, and indifference to what an artist would consider basic exactitudes, is characteristic of the untrained or partially trained delineator. This is a fact not to be overlooked in studying resemblances in the field of the minor arts.

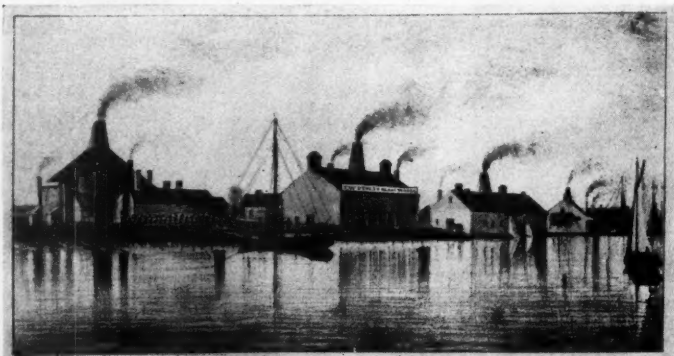
The care with which the makers of moulds for souvenir pressed glass followed copy will be shown by a comparison of the *Chancellor Livingston* cup-plate with the contemporary lithograph, from which it may, quite possibly, have been derived.*

XI. THE PLOW, No. 22b.

Probably dedicated to rural thrift and agricultural activity and hence produced in honor of Harrison, occurs this very attractive cup-plate. It is so rare as to be, perhaps, unique.

Within the year a number of hitherto unpublished eagles have come to light. These will presently be shown and discussed in *ANTIQUES*. Meanwhile additional material on the subject of cup-plates—whether in the form of substantiation, well-founded doubt or new discovery—will be very welcome.

*See frontispiece.



View of the Glass Works of T.W. DYOTT at Kensington on the Delaware n° Philad.

DYOTT GLASS WORKS
From a lithograph.

HARRISON CAMPAIGN MEDAL AND TOKEN

Note the similarity of the head to that on the cup-plate.

Four Typical Colonial Clocks

By EBEN HOWARD GAY

[Illustrations from the author's collection]

[INTRODUCTORY NOTE: The clock is pretty generally recognized as offering to the collector more dangerous pitfalls than does any other article of old time which may captivate his enamored fancy. For a clock consists of two parts,—an outward, visible and accessible case, and an inward, mainly invisible, and far from accessible, mechanism.

One may be permitted to pride himself upon the certitude of his judgments as to the age and proper attribution of cabinet work, perhaps even of a dial, perhaps of the glass painting, when that occurs. But to be so familiar with the aspect of the master workman's touch on the mysterious vitals of a timepiece as to speak with authority concerning their genuineness is to have spent painstaking years in the task of dismemberment and rehabilitation.

The author of the present article has gained reputation as a collector and connoisseur of Chippendale furniture. His work in that field he has signalized with the book, *A Chippendale Romance*. He has more recently turned his attention to clocks. The four which he illustrates and describes for the readers of *ANTIQUES* are in an almost miraculously perfect state of preservation. Perhaps critics will give closest attention to the Curtis clock. Mr. Walter Durfee of Providence, who has a special penchant for Curtis and has examined and photographed a great many examples of his clocks, maintains that Curtis invariably decorated the side arms of his clocks with rosettes, and crowned his pieces with an eagle. The appearance of a Curtis clock without such rosettes and with a crown of Prince of Wales plumes, surmounting a strongly patriotic American decoration in the glass panels, may, therefore, be expected to occasion some specially interesting comment.

But it is unfair to anticipate the writer's notes. He is his own authority in the matter of these clocks, and as such is entitled to speak for himself. His careful annotations of the illustrations will be appreciated as an aid to positive identification of the pieces discussed.—THE EDITOR.]

AN especial fascination attaches to the acquisition of old clocks, apart from their time-telling function, which has not infrequently resulted in many and varied types being assembled in one and the same collection. Unlike other antiques, the clock is peculiarly *alive*, its friendly face, peaceful tick and faithful record of the hours over generations of time serving to create a vital bond between past and present. Indeed, the clock collector may find ample

justification for his hobby in the words of Froissart, penned five centuries ago:

"If it be but rightly considered
The clock is a machine most comely
and of good repute;
Pleasant also, and profitable.
For day and night it sheweth us the
hours,
Its subtilty being in no wise diminished
In the absence even of the sun,
On which account it should be held
in more esteem
Than those lesser instruments which
do not so,
However cunningly they be made.
Therefore I hold him to be a wise and
valiant man
That did first find the use
Of a device so gracious and service-
able."

Comely, and of good repute, are the four timepieces described in the following notes. They have come into possession of the writer in their original condition, quite as they left the hands of their makers in Colonial times, and are all running accurately today.

I. SIMON WILLARD EDDYSTONE LIGHTHOUSE CLOCK

Original Simon Willard Eddystone Lighthouse clocks are of extreme rarity, but few specimens ever having been produced. The earliest types bore brass dials, which were later abandoned in favor of white enameled faces with richly chased brass bezels influenced by the ornate French clocks of the early nineteenth century. Including his own, the writer has been able to trace a dozen examples as follows: Messrs. Philip Spaulding, Brookline (3); M. H. Lombard, Winchester; M. P. Clough, Boston; George Winthrop Brown, Chestnut Hill; Wm. B. Whitney, New York; Dr. John C. Warren, Boston; Caroline W. Hay, Boston; Wm. E. Barton, Roxbury; H. & R. Bacon, Newton, and George H. Mifflin, Nahant.

Should the reader of these lines chance to be another fortunate

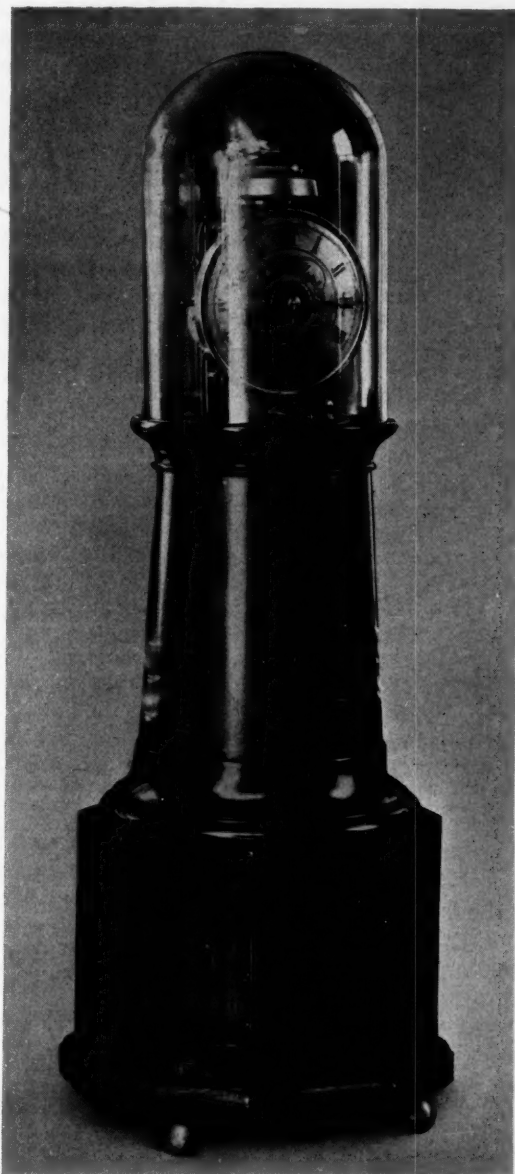


Fig. 1—SIMON WILLARD EDDYSTONE LIGHTHOUSE CLOCK
Plain mahogany case modeled after the plan of Eddystone Lighthouse. The lower third octagonal, from which springs a circular shaft supporting the works and brass dial bearing the maker's name in flowing script; rests on brass balls in front and a wooden projection of the frame behind. The alarm, placed upon but few "Eddystones," operated by a separate weight, forms the topmost feature, which, together with the works, is exposed under a glass bell, in this example not contemporary, although now surmounted by the original glass knob, which has been affixed since this photograph was made. The brass key bears the initials "S. W." and on the reverse side the date 1782, which corresponds with the year in which Simon Willard left his Grafton shop to open his Roxbury factory.

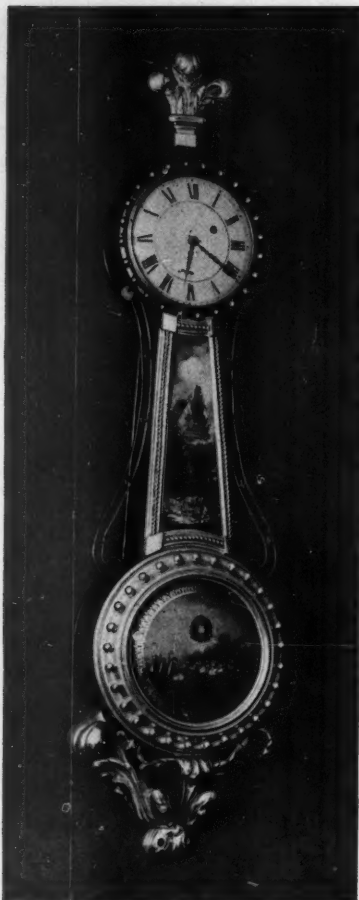


Fig. 2

Fig. 2 — LEMUEL CURTIS GIRANDOLE CLOCK.

Mahogany wall-clock with front surfaces finished in gilt and brass. Bezel studded with brass balls with similar decorative motif in wood and gilt around circular pendulum box, which is terminated by richly carved scroll. All three glasses are convex — the lower one depicting Perry's Victory with the famous legend "We have met the enemy and they are ours". The central one a figure of Columbia riding the waves in a chariot drawn by a span of sea-horses and bearing aloft the American flag. An eagle with outstretched wings flies above and the name of the maker, L. Curtis, is inserted in a small panel. A trefoil of Prince-of-Wales feathers forms the crowning decoration.

possessor, the writer would appreciate being informed of the fact and adding his name to the list.

The specimen here illustrated was originally owned by the Sullivan family of Charlestown, Mass., up to 1795, when it was stored in the tower of the local church for a period of about fifty years. At the expiration of this half century of repose, the Parker family secured it from the church and passed it on to the Dixon family of Dorchester where it lived a more active life for the ensuing seventy years. At the end of this period (1915) it returned to the Ambrose family, who are descendants of its original owners, the Charlestown Parkers, with whom it remained up to the current year. The life of the clock is thus accounted for:

Made by Simon Willard in	1782
In possession of Sullivan family, Charlestown	13 years
	1795
Stored in tower of Charlestown church	50 "
	1845
In possession of Dixon family, Dorchester	70 "
	1915
In possession of Ambrose family, descendants of Sullivan family of Charlestown	7 "
Present owner	1922

II. LEMUEL CURTIS GIRANDOLE CLOCK

Clock literature makes but slight mention of Lemuel Curtis, which is all the more unaccountable in view of the fact that in perfection of finish his interior works quite equal those of his master, Simon Willard, to whom, at the outset of his career, he was apprenticed, while in the design and quality of his cases he far surpassed him. Curtis established himself in Concord, Mass., in 1816-18, and although he produced comparatively few clocks, those that have come down to us are noteworthy for the beauty and originality of their cases and the loving pains bestowed upon their mechanism.

The example here illustrated was probably a presentation clock built upon special order, and its gilt effects, combined with the colorful paintings on the glass panels, have high decorative value. The presence of the Prince-of-Wales feathers device on this clock, otherwise one hundred per cent American, at variance with the eagle which was generally used by Curtis as his crowning decorative feature, suggests that the original owner, for whom it was probably fashioned as a presentation clock, held Tory leanings. Apart from this theory, there have come to the writer's notice three other American clocks of this period, a Curtis girandole twin brother in the Lombard collection, a second exact counterpart, in possession of a New York connoisseur, and the third a Simon Willard for many years in the Hamilton National Bank of Boston, all of which are surmounted by Prince-of-Wales feathers.*

This clock was originally owned by Edwin Martin of Portsmouth, N. H., up to 1830, whence it passed through other hands in the same city until coming into possession of its present owner in 1921.

III. SAMUEL BAGNALL TALL CLOCK

This clock, the oldest of the four here illustrated, dates from around 1750—its maker, Samuel Bagnall, having carried on the business of clock-making in Boston from 1740 to 1760. The rich decoration of the case was undoubtedly influenced by Chippendale, contemporary English furniture designer, whose fame as the greatest master craftsman in his profession had already reached this side. It has been a family heirloom for nearly two centuries past and was originally owned by the writer's great-great-grandfather, Ebenezer Gay (1696-1787), the Unitarian minister who preached at the "Old Ship Church" in Hingham, Mass., from 1717 to 1787. In Revolutionary days it was ticking in his study when the English Committee of Safety came to inquire "if he had any concealed weapons," to which the venerable divine, pointing to his open Bible beside him, replied, "That is the only weapon I have, and it has always proved sufficient for my defense."

IV. SIMON WILLARD ROCKING-SHIP TALL CLOCK

This clock varies from many other similar products of the Roxbury factory of the elder Willard, in that the favorite device upon his dials of moons in different phases

*Since the above was written, another Curtis girandole clock, similar to the one herein illustrated, the property of Mr. Wardwell of Boston, has come to light. The fact that this clock also has Prince-of-Wales' feathers, and is without rosettes in the side-arms, suggests that Curtis freely employed the English device as well as the eagle, and that the brass rosettes, which Mr. Durfee considers essential in Curtis clocks, may have been but a later addition.

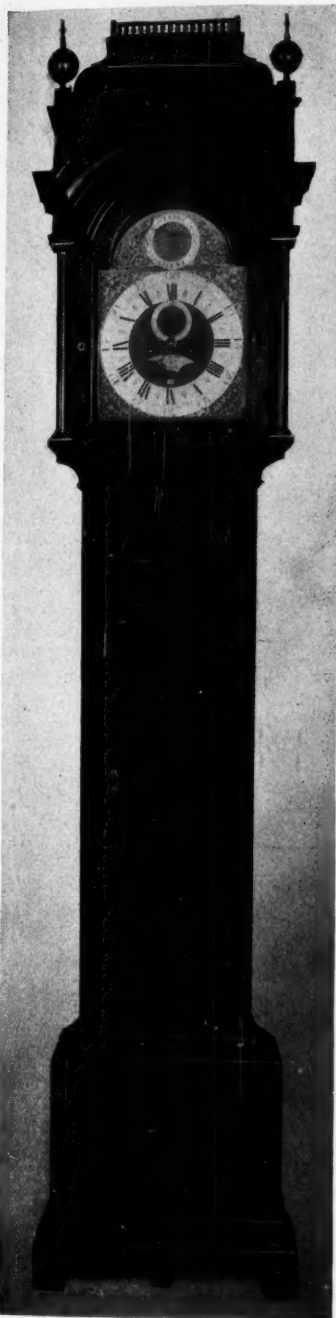


Fig. 3

is here replaced by an ocean scene with lighthouse, off which a full-rigged ship has been sailing since 1790 without yet reaching port. The lifelike motion of the craft is brought about by securing it to the pallets, which cause it to be rocked by each swing of the pendulum. A second variant consists of the original label of the maker pasted within the case, which advertisement he seldom used, and which is correspondingly prized by the collector as finally establishing authenticity. After setting forth the merits of his various types of clocks, Willard declares: "Gentlemen will receive satisfactory evidence that it is much cheaper to purchase new than old and second-hand clocks"—which ingenuous statement the worthy old clock-maker would hardly make were he confronted with the prices of his own wares in the antiquity shops of today.

This clock was born *circa* 1790, and for the ensuing seventy years was owned by the Grigsby family located on a plantation adjoining that of George Washington at Mount Vernon. It was thence brought to Philadelphia in 1860, where it has remained among different descendants of the Grigsbys until acquired by its present owner in 1921.

Fig. 3 — SAMUEL BAGNALL TALL CLOCK.

Richly moulded mahogany case, brass-mounted pillars on either side of dial supporting arched hood which is outlined by projecting moulding and curved band of fretwork. This hood carries a level platform ornamented with corner-panels of fretwork above which rise a ball and spike at the outer corners of a brass gallery which forms the topmost member. Steel dial upon mat foundation with applied open brass-work, florid ornamentation of eagles, dolphins and urns. The maker's name in script—"Sam'l Bagnall, Boston"

—occupies a separate panel, beneath which are recorded the days of the month. A separate small dial, "Strike" and "Silent", beneath arch of hood is placed above the regular clock-dial.

Fig. 4 — SIMON WILLARD ROCKING-SHIP TALL CLOCK

Mahogany inlaid case with chamfered quarter-columns, and on either side of dial, slender brass-mounted pillars supporting arched hood ornamented with band of open fretwork of simple design—the whole surmounted by three brass balls with spikes. Dial bears maker's name in script.

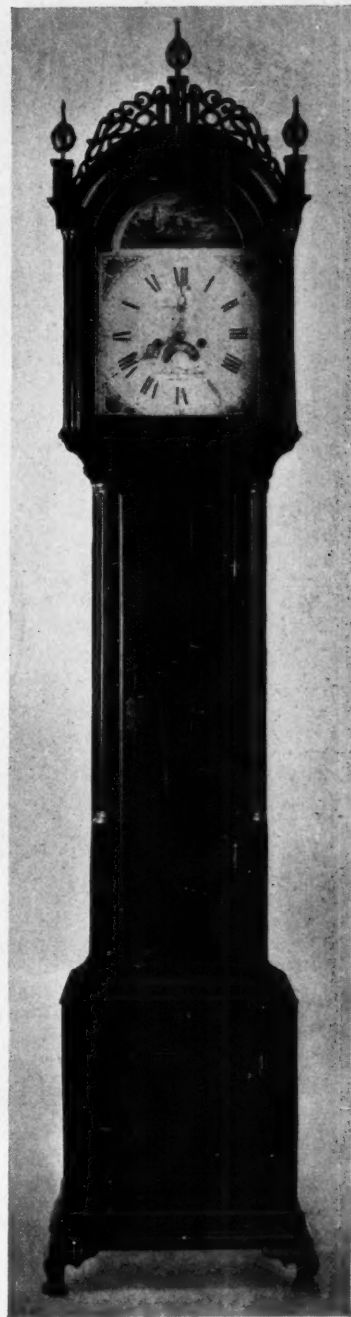


Fig. 4



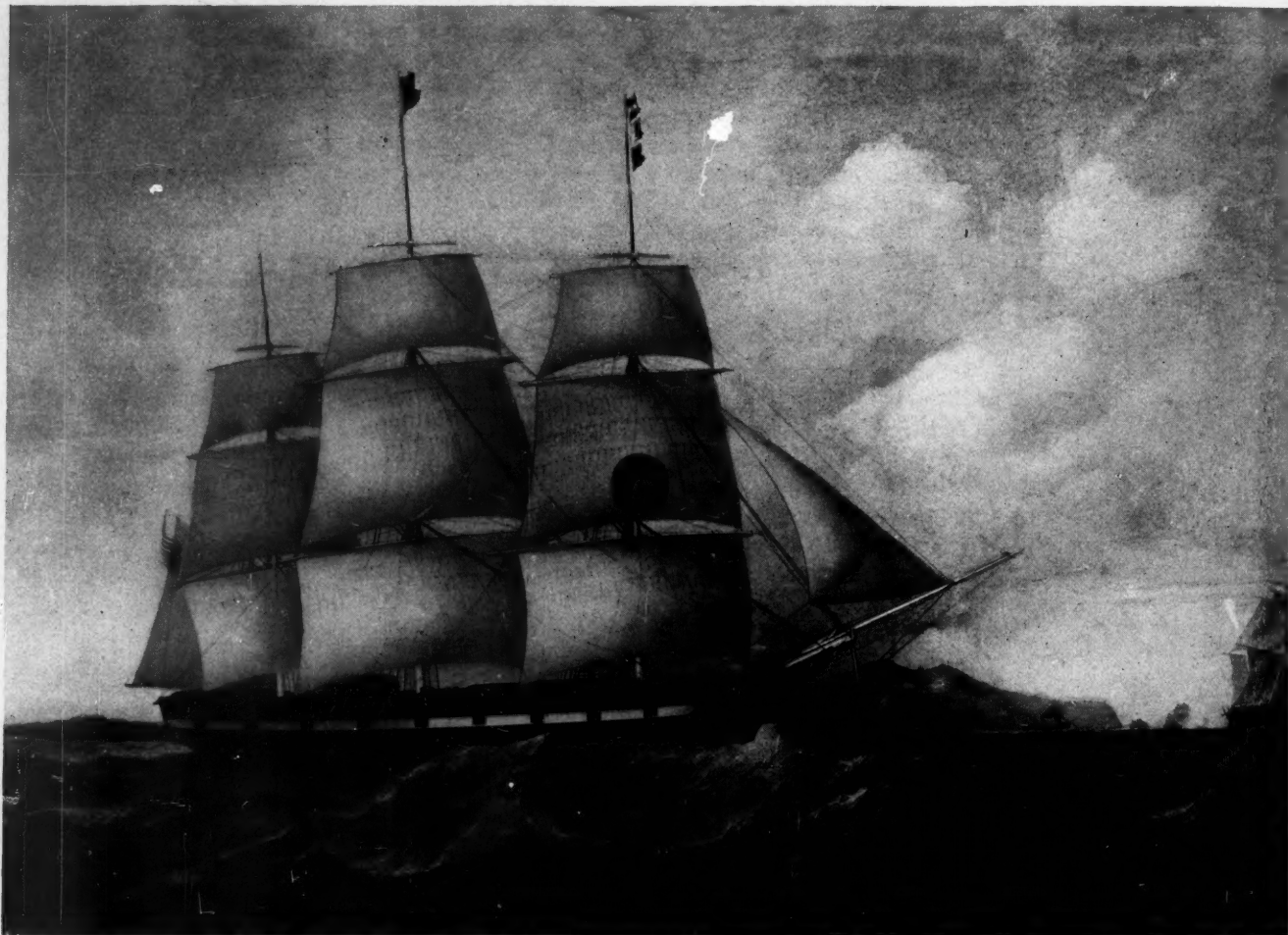


Fig. 1 — SHIP *South America* OF THE BLACK BALL LINE

Painted by Robert MacFarland. Displays a real appreciation of the qualities of sky and water, as well as an understanding of the anatomy of rigging.

Paintings of the Old "Wind-Jammer"

By FRED J. PETERS

[Illustrations from paintings owned by Mrs. Percy Rockefeller of New York, Mr. George Melville of Newport, R. I., Mr. William Wallas of Mount Vernon, N. Y., Mr. Max Williams of New York, and the author.]

NOT so many years ago I read an article in one of our current magazines which interested me greatly, especially one passage which had to do with the growth and wealth of the United States. This article made much of present-day manufactures, foreign trade, and the railroads, but, in referring to the past, it stated that "almost every great fortune, East or West, North or South, could directly trace its founding to ships and our seamen." It is, nevertheless, a fact that, until quite recently, few books on the subject have been obtainable, and little has been made of the prowess of the early whaler, the seal-hunting industry, the packet ship trade, and the China and California clippers. But of late these are gradually rising from the past and finding their way into history.*

*Three recent volumes, *The Maritime History of Massachusetts*, *The Marine Room of the Peabody Museum of Salem*, and *Sailing Ships of New England*, together with moving picture films dealing with whaling days in New Bedford, are among the evidences of the renewed interest in the days of America's prestige upon the sea.

It is hard to judge which was the greater—although both share equally in present honors—the seaman or the ship. The pictorial record of the ship, created by man and built to combat the elements, is, however, by far the most interesting study. The desire for appropriate wall decoration to embellish the home furnished with early American and English furniture seems to be the only reason for the survival of such paintings of the early American ship as we still have. In fact, up to and until 1914 our local market was well stocked with excellent portraits of the famous old ships by the masters of their day.

Following the usual precedent of collecting, several students of Americana and one or two prominent men engaged in modern ship building realized that the opportunity was ripe to secure easily an assemblage of canvases, which, within a few years, would be the envy of all whose interest centered on this subject. Hence today, while excellent examples of ship pictures are still to be had, they

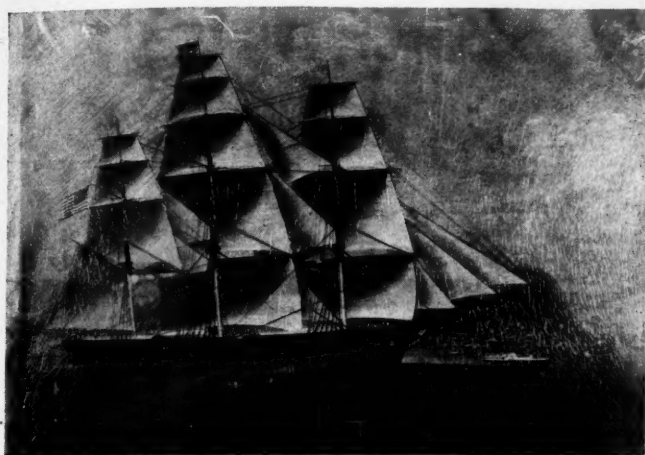


Fig. 2—SHIP *Judith*
Homeward bound from China. In the distance a view of the City of Hongkong.
Painted by the Chinese artist, Hingqua.

are on a different plane of value. It will, indeed, be only a matter of time before further study is made and the really good will be segregated from the poor, to the end that fine examples will bring many times the price at which they are now offered.

One reads so many flowery descriptions of the *Galant Frigate in a Rolling Sea* and *The Famous American Clipper Ship Rounding Cape Horn*, applied to mediocre canvases portraying an amateur's effort to draw a likeness of a ship in full sail, that the mind of the layman is often confused as to the actual desirability of a fine painting, whether of frigate, packet or clipper ship. It is, therefore, vital to know that there were real masters of the art of ship picturing in each period of the marine activity of this country, and to learn their period and technic, and, further, to learn some of the motives which were responsible for our heritage of the days of the wind-jammer.

The artists of ship portraiture may be divided into three distinct classes: the amateur, the commercial painter, and the true artist by inspiration. The amateur as a class in this particular line of endeavor, like the amateur in almost every other art, is very hard to catalogue or even to place within a limited scope. Several hundred amateurs' canvases have come under my observation, but never have I been able definitely to attribute two to the same individual. It would be safe to say that recruits from all walks of life go toward making up this motley assemblage. We must remember that, in old sailing times, the ship was the talk of the day and was the main topic for years up and down our sea coast. The seaman, the mate, and sometimes the captain took a hand with brush and pallet. Of their canvases

we may at least say that, while the subject often lacked proportion and while the drawing was frequently poor, one can find no technical errors in rigging. The land lubber amateur who persisted in his efforts to paint ships is the one I complain of most. (Fig. 4) The product of his brush is absolutely undesirable, as he usually had no training, hardly knew the outline of the ship, and had very little conception of proportion or of proper rigging. No amount of sentiment should stir up interest in owning a painting in this class, and, while I have heard many comments—some, I am sorry to say, favorable—all the quaintness and crude drawing can leave no more than a caricature in the place where a noble example of a noble ship should hang.

The commercial ship portrait painter was found in every port of any size throughout the globe. Attracted to the trade by the then plentiful demand and fair remuneration, sign painters, carriage painters, the "fancy painters" who decorated safes with flowers and landscapes and seascapes were soon busied with turning out, on canvas panels and boards, effigies of ships, to be taken back to the home folks or to be hung in the master's cabin or the owner's office.

It was not uncommon in the ports of New York and Boston, Liverpool, Marseilles or Havre, Hong-kong or Canton, to observe two or three artists at a time sketching a vessel riding at anchor or unloading at a wharf.

It will be noted, however, that the ship was invariably pictured in full sail, proving that much of the work was imaginary and the result more or less schematic. Water and sky displayed a similar standardization. The sameness in each man's product became almost monotonous. From what data are available, the charges were little enough in comparison with present-day prices,—the canvas finished un-



Fig. 3—THE PACKET SHIP *Caroline*
Off the Highlands of Navesink. Painted by James Wilson. The sea perhaps a little fussy, but the sky luminous with storm, and the ship finely within the picture.

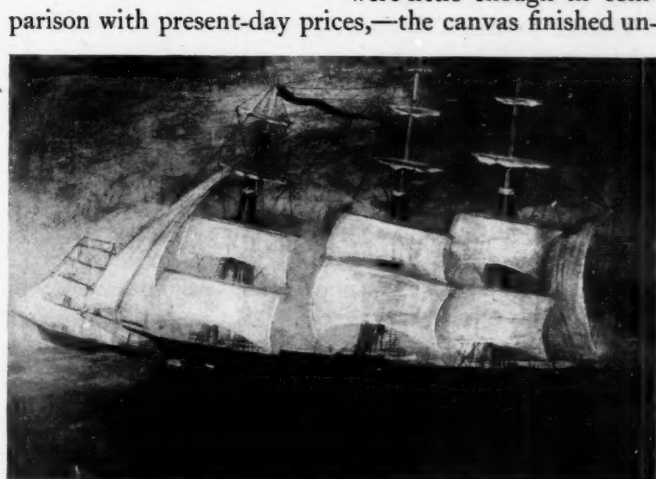


Fig. 4—CLIPPER SHIP *Flying Eagle*
Painted by an amateur. Worth a little less than nothing.

framed seldom bringing more than \$35.00. There are exceptions to all rules, and I dare say that some of the artists who should rightly be classed under this heading developed their work to a high degree, so much so that one may really be criticized for classing them as "commercial artists."

The desirability of their paintings, however, is firmly established, their decorative possibilities unlimited, and in many cases they are the only record available of many of our famous ships, a record which is true to line and scale and a memento well worth while to the present generation.

William Marsh, William Pollard (*Fig. 5*), Charles Fisher, Thomas Pitman, William Henry Luscomb are typical representatives of the American seaport artists of the packet and clipper era; while James Scott and James M. Wilson of English fame painted many of the American ships. Whampon of Canton and Hingqua of Hong-kong (*Fig. 2*) were the best-known "vendors" in their territories. Anton Roux and his three sons, of Marseilles, turned to the subject of ships from the profession of hydrographer. From the quantities of extant examples of the Roux family, they were in high favor with our seamen, and well they might be. Commercializing their work with printed labels attached to the reverse of their pictures, advertising to the world their craft, they were, nevertheless, a family of artists whose drawing and composition defy criticism. With the exception of a few canvases by Anton Roux the younger, water color was the medium used by the Roux family.

The sea battles of the late eighteenth and the early nineteenth centuries were epoch-making events which changed the face of nations both here and in Europe. Small wonder that men like Benjamin West and Robert Paton turned from portraiture of the nobility to depicting the more popular maritime events of the day. In England, an honorary post was created, known as "Marine Painter to the King," vied for by every Academician. Small wonder that England and France rightly boast of their marine galleries. With this impetus and with continued adding of converts from Italy, who were weary of court life and the younger generation from New England, who were sent to study under the master painters abroad, we find a great array of pictorial art of the sea dating from 1758 to 1820. England produced such men as Thomas Whicombe, Nicholas Pocock, Thomas Butterworth, Robert Dodd, William Collins, and George M. Wilkinson, while we had our Birch and Freeman and later Corne and his pupil Ropes, J. E. But-

terworth and Robert Salmon, and, in the Clipper era, Robert MacFarland, James C. Wilson, J. Pringle, and D. McFarlane. It would take many pages to dwell on the technic and composition of these artists; but let us center our interest on the American artists of the fifties and sixties.

Robert MacFarland's efforts are usually easily discernible—the translucent light effect on rolling or choppy sea, with distant cloud gatherings, the ship usually broadside and the figures of men aboard in action, the ship well drawn but not always carrying minute detail, the general composition artistic and pleasing—these are the salient points to observe in selecting an example of the work of one of the ablest marine artists of the mid-nineteenth century. (*Fig. 1.*)

James Wilson, a Scotchman by birth, migrated to the United States at the age of ten with his father and uncle, both of whom were mediocre painters employed as copy-

ists for commercial purposes. New York Bay and waters were his playground, and, with his sketch book before him, he spent most of his time recording the fine vessels bound on swift voyages. Peculiar to his work is the position of the ship, sailing away offering a fine view of the stern and port or starboard, and with every sail pulling. The wind is high, the sea rough, and a sky of cumulous clouds is the usual

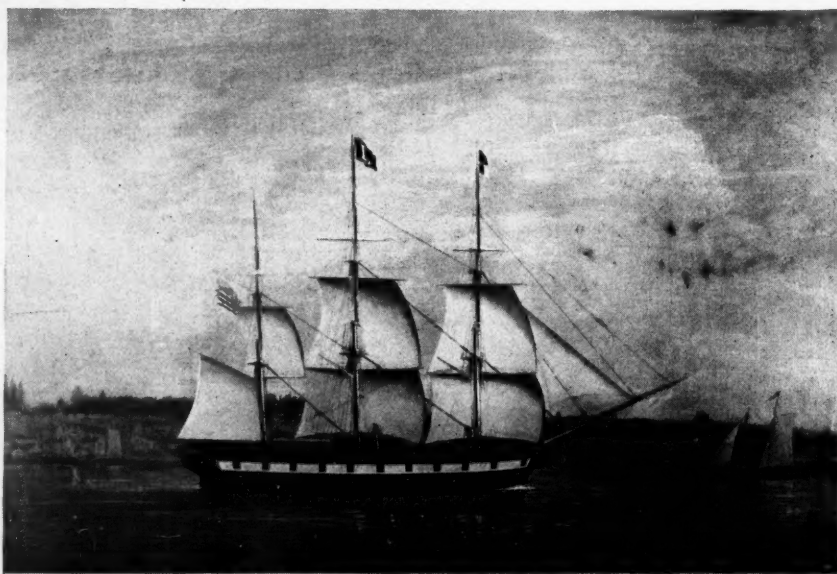


Fig. 5—A SHIP OF THE A. A. LOW LINE OF PACKET SHIPS
Painted by William Pollard, 1851.

effect—the detail of ship and rigging very accurate but not photographic. (*Fig. 3.*)

Little is known of the life of D. McFarlane, and, from the few paintings extant, it would appear that his career was short-lived. His canvases are highly desirable for their splendid handling. His ships, presented against a fine, hazy sky, broadside view, with a splendid dash of movement before a spanking breeze, have become the joy of many a collector.

Joseph Pringle, a rare genius, accomplished much by his bold technic and strong contrasting lights. He liked stormy seas and shipwrecks, thus displaying his unusual versatility. Seldom do we find two of his ships alike or carrying out the same scheme of action. He writes in his pamphlet of 1849 on his return from a voyage from Liverpool aboard the *Great Western*, "Never was there a voyage where the old ship offered so many variations."

Each master of the art of ship portraiture had his own traits, reflecting his individual character. These we are just now learning to appreciate, and, where signatures may be lacking, to use in attributing the pictures that have come down to us.

Antiques Abroad

Some Prints and a Collector's Goat

By AUTOLYCOS

LONDON: No less an authority than Dean Inge of St. Paul's Cathedral, termed "the gloomy dean" by those who do not agree with him, has described the Swedes as a "people very like the English, with socialist rulers and a kingly adviser." Sweden is one of the remaining countries in Europe where an old aristocracy has escaped the prevailing ruin. The furniture, the porcelain, and especially the silver of Sweden should receive more attention from connoisseurs than they have yet enjoyed.

Norway has her own art treasures, too. In the Museum of the University of Christiania is a State Chair of the tenth century. The laurels of Columbus have been claimed by the descendants of the Vikings, who attempt to prove that America was known to the old northern sea rovers. Here is a chair preserved from the days when Scandinavia and her sons were valiant heroes of the sea fights recorded in sagas. The panels show northern ornament and depict a hand to hand conflict. The Irish illuminated ornament in the *Book of Kells* has a relationship with the interlaced design of this chair. This is one of the important chairs of the world from an historic point of view. It bespeaks the majesty of the North as much as St. Peter's Chair in the Vatican voices Rome and Latin art.

There comes the memory of an old house in Jutland, where mine host knew his Emerson and his Thoreau. In Scotland the place would be called a manse, and in England a vicarage. Here was a scholarly pastor able and willing to tell me of Hans Christian Andersen, whom he knew. I learned that he was uncouth in appearance, almost simian in some respects. A golden heart and a golden tongue

always. Nature had not made him an Adonis. The *Ugly Duckling* is his cry to mankind and reflects his own life.

I brought away a photo of his early seventeenth century bureau or clothes press. It shows Denmark influenced by the styles of her neighbours, which had penetrated her confines from Holland and Germany, through Lubeck. It was opulent seventeenth-century Holland that distributed her art impulses to the North and to England. Here is the assimilation of the great ball feet. The carving becomes Scandinavian. The side panels tell the story of art transition through Germany. A piece such as this writes history.

* * *

In London, of late, a strong impulse for collecting old colored prints of coaching subjects has been noticed. The dispersal of several collections has put this class of print on a par with the sporting print, with shooting or hunting scenes, and with portraits of famous race horses.

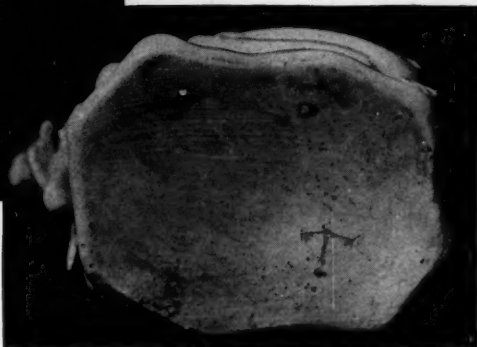
The names of the coaches afford a study in themselves. They take the terms of the hunting field such as *Tally Ho*. They adopt titles such as *The Duke of Beaufort*, or eminent persons' names such as that of the celebrated dancer *Taglioni*. *Red Rover*, *Umpire*, and *Quicksilver* are other names chronicled. Their colours were as varied as their titles. Apparently, competition produced

express coaches which raced the heavier mail coaches. Learned judges wrote as to the danger of such fast travelling. Hence another series of slower vehicles arose for quieter folk, families in transit and timid travellers who



DOUBTFUL CHINA

A German imitation of the well-known goat-and-bee jug. Anchor on bottom imitates Chelsea mark.



feared the "post haste" of the quicker coaches.

The colour prints are more varied than would appear. There are scenes in the snow, scenes by moonlight, mail coaches changing horses, stage coaches at curious old-world inns, with queer ostlers and grooms and strange costumes, depicted with a less poetical style than Meissonier displays in his tiny paintings from which a whole school of etchers derived their French cabarets with cavaliers taking a stirrup cup. But perhaps it is unfair to compare the cavalier in lace and plumed hat, as an errant voyager, with the later co-operative era of the stage coach bulging with mixed passengers, the precursor of the tramcar and the omnibus.

Collectors will do well to note the following names of artists and engravers. J. Pollard or James Pollard is found on a great number. A number of engravers worked on prints after his subjects, including R. G. Reeve, F. Rosenberg, T. Fielding, T. Sutherland, J. Harris, G. Hunt, Charles Hunt, R. Havell, and M. Bubourg.

Stage Coach Passengers at Breakfast and *Cottagers' Hospitality to Travellers* are a pair engraved by James Pollard after his own designs.

J. Havell is another artist, engraved by his brother F. J. Havell. *On the Road at Full Pace* is a subject by M. A. Hayes engraved by J. Harris. *The Paris and Dover Coach* after G. S. Tregnar is engraved by R. G. Reeve. Certain humorous incidents, too, in sets of six prints, such as *An Insubordinate Gatekeeper*, *Accidents will happen*, *A Signal of Distress* were engraved by Reeve after C. B. Newhouse.

* * *

Sometimes collectors buy false china without knowing it. But those who want to avoid error in the future sometimes buy a fabrication with the knowledge that it is such. It serves for purposes of comparison. Here is a case in point. The illustration shows what purports to be a Chelsea goat-and-bee jug. It is pure white without any coloured decoration. And as the illustration of the base shows, it has the Chelsea anchor mark. Covered in dust, it was disinterred for my benefit by an old chap whose white beard should have endowed him with greater wisdom in handling china or in expounding the truth.

He professed ignorance as to the jug's origin. He believed, so he said, that it might be a fine, rare piece, as indeed it would, had it been genuine. As a matter of fact, though he wanted a sovereign for it, I knew that he could buy it wholesale from the obliging maker in Germany for about two shillings. We ended the matter by my final offer of five shillings. He assured me I had got a bargain and almost tearfully protested at letting it go. I have not exactly a bargain, but I have a piece which will be very useful in enabling me to compare its paste with that of other Chelsea pieces in white which may come on the market.* And I have no complaint to make. If I had thought the piece a real bargain, I doubt that I should have insisted

upon paying more than was asked for it. So there you are.

* * *

This is the time for the annual tear shedding over the way in which Great Britain is being drained of its art treasures. I have remarked already on the fact that apparently plethoric individuals from the impoverished Continent have exhibited high visibility at the London auction rooms.

They have apparently enjoyed the sweet revenge of taking home with them various national masterpieces which, in better days, England's superior purchasing power lured from Dutch or German or Japanese hands.

Statisticians have been sharpening their pencils to inform us that, of late, works of art have been passing from Great Britain to the United States at the rate of \$700,000 per month, with a tendency for the monthly total to increase as the year wanes.

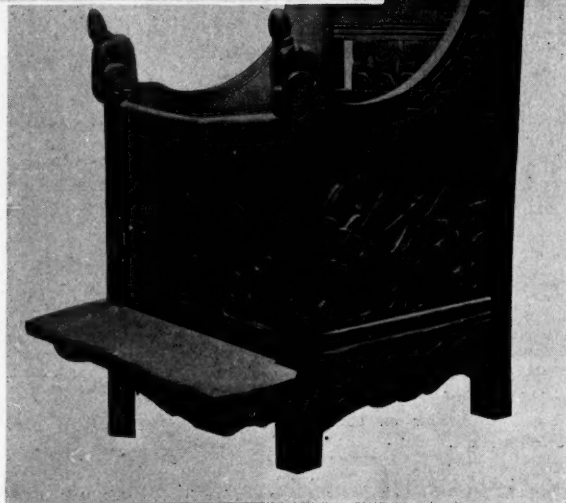
It would be interesting now if some statistician should figure how

long the art treasures of Great Britain will hold out at the present rate of depletion. Whoever undertakes the computation will require many pencils and considerable paper. The art wealth of Britain is really beyond imagining. And it may be recalled that it was a British explorer who recently unearthed tomb valuables in Egypt estimated to be worth \$40,000,000. Normally he is entitled to half the royal loot. If he gets it, the statistician will have to count it as an inward trickle, at least faintly compensatory for the outward surge.

The increasing number of sales of estate furniture by old English families is perhaps responsible for the revival of yarns about rich finds in long forgotten secret hiding places. One tells of an impoverished family which, having arranged to dispose of a huge Jacobean

bed, fortunately discovered its four posts to be stuffed with jewels enough to restore the shrunken fortunes of the tribe. Then, of course the proposed sale was cancelled and another held which brought the estate to its original place.

*In *China Collecting in America*, p. 120, Alice Morse Earle has something to say of the goat-and-bee cream jug, which was originally attributed to Bow rather than to Chelsea. This jug appears as No. 157 in the Schreiber Collection of the Victoria and Albert Museum. The catalogue illustrates and describes it. The mark which usually occurs on this is the triangle rather than the anchor. See, further, *Chaffers' Marks and Monograms*, sixth edition, pp. 921 et seq.



DANISH CLOTHES PRESS (seventeenth century)

Once owned by Hans Anderson. Shows mingling of Dutch, German, and Scandinavian influences.

STATE CHAIR (tenth century)

Norwegian example now in Museum of University of Christiania.

Books—Old and Rare

Rescuing Robinson Crusoe

By GEORGE H. SARGENT

BOOK collectors—and I do not mean by this amateur book speculators, who are altogether too common—are all, at heart, specialists. No matter how large the collector's library, or how diversified its contents, there is some one field of knowledge in which he takes especial delight. It may be a small field of local literature about something which concerns his daily life, or it may be the larger field of biography, or English literature or drama. There is always one corner of his library from which, in moments of leisure, he finds keenest pleasure in selecting a book to show to his friends, or to read to himself. Other collectors are more frankly specialists, and the bulk of books in their library will be found to fall into some particular class, such as books regarding some favorite subject or person,—like witchcraft or Napoleon. Some collectors have an affection for a single author and attempt to secure all the different editions of his works. Others, with a still greater refinement of specialization, collect varying editions of a single book.

Among famous books there are few which will afford the collector more pleasure in the pursuit and the possession than *Robinson Crusoe*. The late William S. Lloyd of Germantown, Pa., when a boy, read Defoe's famous classic, and told his mother that he meant to own the largest number of *Crusoes* that could possibly be obtained. Professor William P. Trent, of Princeton, who owns a large and fine collection of this work, once congratulated Mr. Lloyd upon being a man who had accomplished his boyhood ambition. Among Mr. Lloyd's *Crusoes* were some hundreds of editions, from the first, of 1719, to a copy printed within a few years. They were of all sizes, from a miniature volume in words of one syllable for the use of children to the Stockdale edition of 1790, originally issued in two volumes and extended to seven volumes with specially-printed title pages, from the M. C. D. Borden library. Mr. Lloyd's collection shows what a young man may accomplish by working steadfastly in pursuit of editions of a single work. It contained editions of *Robinson Crusoe* in Arabic, Canarese, Bohemian, Chinese, Dutch, Esperanto, Finnish, Greek, Hebrew, Hungarian, Italian, Irish, Japanese, Javanese, Kroatisch, Latin, Lettish, Mexican, Norwegian, Polish, Portuguese, Roumanian, Russian, Serbian, Shorthand, Slavic, Slavonic, Spanish, Swedish, Turkish, Urde, Welsh, and Yiddish, in addition to innumerable

English editions. Few works other than the Bible, and the *Imitatio Christi* of Thomas à Kempis, have such a record of translations.

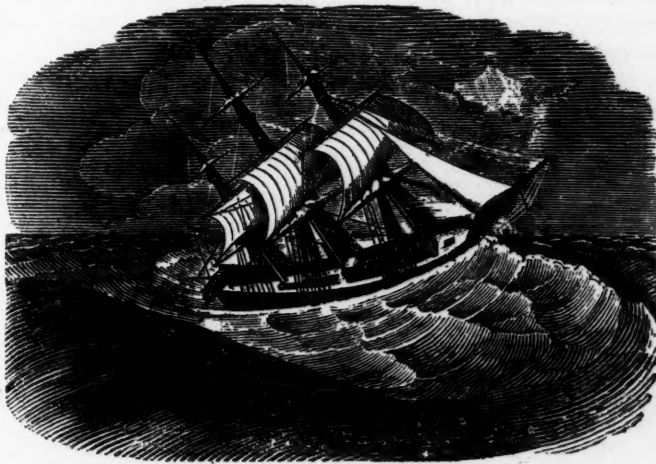
It probably has not occurred to most readers of *Robinson Crusoe* that this work of Defoe's was ever anything more than a child's book. In truth it is a socio-political romance. At the time of its writing, England was in a bad way, under the domination of a class which represented the reaction against Puritanism, which was delighted with the vulgarities of the dramas of Wycherly and which appeared to be led by frivolous courtiers, fox-hunting parsons, absentee landlords, felons, highwaymen, and the vicious of the lowest class.

Addison and Steele, Hogarth and Dean Swift attacked the vices and follies of the age directly. Defoe took an Englishman from this life of artificiality and placed him on a desert island, where he gave him the simplest of tools with which to combat nature and to live a life of simplicity, honesty, humanity, and freedom. The contrast appealed to the imaginations and the stifled emotions of men; it helped to reveal Europe to herself. As an influential politico-economical work it has been compared with the

writings of Rousseau and Voltaire and with Adam Smith's *Wealth of Nations*.

Defoe's masterpiece first appeared in April, 1719, as a book. In the next four months it ran through four editions. The first two parts were then reprinted in a feuilleton in *The Original London Post*, or *Heathcot's Intelligencer*, a copy of which, for October 7, 1719, has been reproduced from time to time. The first book edition was that of William Taylor who produced two volumes in 1719 and a third in 1720.

There were some variations in the first edition, owing to typographical errors which probably were corrected while the book was still going through the press. These are "points" for collectors of first editions, who insist on having the "first issue." In this case the "points" are: "apply" in the preface and "Pilot" on page 343, line 2; with "Apply" and "Pilote" on page 343; with "Apyly" in the preface and "Pilot" on page 343, and with both "apyly" and "Pilote." Probably there was no re-issue of the first printing, but corrections made as noted and the sheets variously gathered in binding. At any rate, the edition of 1719-1720 with these "points" is a first edition. The copy in the Wal-



ROBINSON'S SHIP

"One moment the vessel appeared mounting to the clouds." From a tiny paper edition of *Crusoe* published by Babcock in Charleston, S. C., 1824.

lace sale, March, 1920, brought \$2,025 at auction. The collector of early *Robinson Crusoes* must have a long purse.

Nor was the original title *Robinson Crusoe*. In the three-volume edition it is *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner, Who Lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With an Account how he was at last as strangely deliver'd by Pyrates. Written by Himself.* London. Printed for W. Taylor at the Ship in Pater-Noster-Row. MDCCXIX. A pirated edition was printed in Dublin in the same year as the first, and Taylor issued a second edition soon after, followed on June 6 by a large third edition and a fourth edition, the same year,—before the second volume, *The Further Adventures of Robinson Crusoe*, etc., was printed. The third volume, *Serious Reflections During the Life and Surprising Adventures of Robinson Crusoe*, etc., was issued in 1720, and a sixth edition and a second edition of *The Further Adventures*, etc., completed Taylor's publications of the work. He died May 5, 1724, and left a fortune of more than \$200,000, made almost entirely from the publication of Defoe's work.

It is interesting, also, to know that Daniel Defoe began his career as a writer of fiction when he was near his sixtieth year. For a generation he had been writing pamphlets, treatises, reviews, essays, and books of a political or moral tendency. Most of these are now forgotten, except by collectors of English literature. But *Robinson Crusoe* still holds its own, and every year a new edition appears somewhere. Whether the first American edition is the Philadelphia edition of 1793 is doubtful. Issued as a juvenile, all copies of the first American edition may easily have disappeared. Undoubtedly it was imported in large quantities to this country before and after the Revolution, but this is the first dated American edition in Mr. Lloyd's collection.



OUTRUNNING THE GOAT

"The swiftest goat in the island was scarcely a match for him." From *Selkirk* as above.



MONARCH OF A DESERT ISLE

From the *History of Alexander Selkirk*, published by Samuel Ward at the Juvenile Bookstore, New York, 1815.

THE
L I F E
AND
STRANGE SURPRIZING
ADVENTURES
OF

ROBINSON CRUSOE,
Of YORK, MARINER:

Who lived Eight and Twenty Years,
all alone in an un-inhabited Island on the
Coast of AMERICA, near the Mouth of
the Great River of OROONOK;

Having been cast on Shore by Shipwreck, where-
in all the Men perished but himself.

WITH
An Account how he was at last as strangely deli-
ver'd by PYRATES.

Written by Himself

L O N D O N,
Printed for W. TAYLOR at the Ship in Pater-Noster-
Row. MDCCXIX.

FIRST EDITION OF CRUSOE

The irresistible appeal of *Robinson Crusoe* to the child mind made it a favorite with the American printers of the last century, and it was abridged to the briefest limits and issued as a child's book in many forms. S. Babcock & Co. of Charleston, who were large publishers of juveniles a hundred years ago, issued one of these editions in thirty-two pages, with crude wood engravings. A forty-eight-page juvenile printed at the Juvenile Bookstore of Samuel Wood, 357 Pearl Street, New York, and dated 1815, is *The History of Alexander Selkirk, the real Robinson Crusoe. To which are added Sketches of Natural History*, with fearful and wonderful illustrations. Thomas Bradford, in 1781, advertised an edition among his juveniles, along with *Aesop's Fables*, *Moll Flanders*, and *Lives of Pirates*.

Isaiah Thomas not only pirated the Newberry editions of juveniles, but in his *Travels of Robinson Crusoe, Written by Himself*, he told the young reader that "If

you learn this book well and are good, you can buy a larger and more complete History of Mr. Crusoe at your friend the Bookseller's in Worcester near the Court House." Thomas had issued an edition in 1794, and a year earlier William Young in Philadelphia had issued what purported to be the "sixth edition," although the real sixth was issued in London by Taylor in 1722. As a chapbook it had been issued many times in England before this date.

There is an opportunity for some collector to take up this matter of American editions of *Robinson Crusoe* and gather a collection which will have a substantial value. I have written, as I stated at the outset, for collectors, and not for amateur dealers. No one, so far as I know, has ever made a collection of *Robinson Crusoes* with a view to selling it. But—should it become necessary for you or your executors to disperse that which has been a joy to you in the acquisition, you will find that the books in your specialized collection will bring more than they would as items in a great library, and, further, that the nearer complete the collection, the better the average of prices. This is true of

whatever line of books you may collect—but let us hope that you never will have to sell them.

NOTES

The book auction season of 1922-3 is now well under way, and some important sales have already been held, with more promised for the next two months. The American Art Association began business in its new home with the library of Mrs. William F. Sheehan of Manhasset, L. I. and New York (371 lots), which brought a total of \$51,025. The feature of this sale was the disposal, en bloc, of collections of first editions of famous authors, in rich bindings. Seventy volumes of Dickens' first editions (not in parts) brought \$2,000; fifty-four volumes of Lever's works (with one exception, a complete set of first editions) fetched \$1,125; fifty-one volumes of Stevenson and fifty-two volumes of Thackeray, \$1,700 each, and a set of first editions of Sir Walter Scott, 122 volumes (including the *Waverley Novels*), \$2,950.

* * *

At the Anderson Galleries, New York, two important sales were held last month, the English literature portion of the library of the late Henry Cady Sturges of New York, and a miscellaneous collection which included the remaining extra-illustrated books of the late Dr. Thomas Addis Emmet, of New York. The rarities of early English literature in the Sturges sale brought good prices, indicating that collectors and dealers are always ready to buy rare



THE STRANDED CRUSOE
From title page of Babcock's edition.

books of the first class in good condition. The Emmet sale was remarkable for its inclusion of Dr. Emmet's extra-illustrated Sanderson's *Biography of the Signers of the Declaration of Independence*, which included the signature of every signer of that historic document. Dr. Emmet, who was one of the greatest of autograph collectors, had no less than four sets of the Signers, the finest being that now in the Pierpont Morgan library.

* * *

Among collectors of the first editions of modern writers the works most in demand are those of W. H. Hudson, the naturalist, who died recently. A bibliography of the writings of W. H. Hudson has just been issued by *The Bookman's Journal* of London, compiled by G. F. Wilson, which is invaluable to all such collectors. In addition to other hitherto unknown writings of Mr. Hudson, it includes *Fan, The Story of a Young Girl's Life*. By Henry Harford, 1892. This three-volume novel, published under an assumed name, was issued by Chapman and Hall of London, and has not been known to collectors as a Hudson item.

* * *

Charles Fred Heartman of Metuchen, N. J., has published, in an edition of 265 copies, a *Bibliographical Check-List of Editions of The New England Primer issued prior to 1830*. It records no less than 362 different editions of this famous work, and is illustrated with a hundred reproductions of title pages, etc.



POLITE SPORT

"It was not long before he ensnared a female lama."



DAMP BUT DRESSY

"Pain awoke him from the swoon into which terror had thrown him."—Both cuts from Babcock's *Crusoe*.

Current Books and Magazines

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address Book Department

FURNITURE MASTERPIECES OF DUNCAN PHYFE. By Charles Over Cornelius. New York; Doubleday, Page and Company. Price, \$4.00

THE importance of Duncan Phye in the history of American furniture is twofold. In the first place, he is a reality whose creative relationship to various articles of furniture is attested by authentic documents. In the second place, he stands where the brook of limited handicraft production for individuals meets and is submerged in the tumultuous and muddy current of mechanical output for masses of persons. Whether or not his were reluctant feet, they were caught in the major swirl and Phye was swept away with it. Some such fate is the invariable concomitant of being transitional; and Phye was, as may be judged from the preceding figure of speech, "very transitional."

On the latter aspect of this characteristic Mr. Cornelius dwells but briefly. He illustrates Phye's work at its earliest and best, and in the first stages of what sensitive observers will be inclined to characterize as the master's decline. That brings the discussion abreast of the year 1825, where it discreetly stops. But Phye kept on working for better than twenty years more. It was in 1847 that he sold out and retired. His death did not occur until 1854, by which time the noble eighteenth century tradition of furniture designing and making had pretty completely succumbed and had been discarded by a people delighted with the elaborate tricks with wood work that could be performed by power-driven, mechanically guided tools, supplemented by the meretricious aid of glue.

To have followed Phye step by step through the changes in his design, to have marked the atrophy of some decorative or structural element here and its hypertrophy there, would have constituted a fascinating study for the author. It would have proved valuable to a limited number of students whose interest in design lies in its evolutionary and involutionary processes quite as much as in its moments of fine flowering. But it would have made a cumbersome book, which, further, by its completeness would have been bewildering to many readers and might have set some of them to traveling pathways of error. Mr. Cornelius has been judicious, therefore, in limiting his discussion to masterpieces.

And he has done an excellent piece of work, aided and abetted by an apparently sympathetic and appreciative publisher, who has presented it in an attractive typographical dress, with illustrations sufficiently large and sufficiently clear to enable accurate study, and sufficiently numerous to offer a satisfactory basis of judgment in determining qualities of personal style.

Phye, if not born into the kind of thinking and working that characterized Thomas Sheraton, was certainly bred into it. He came into the world near Inverness, Scotland, in the year 1868. At sixteen years of age he was brought by his parents to America. The family settled in Albany, N. Y. where young Duncan worked at the cabinet-maker's trade. Sometime in the early 1790's he went to New York, where, after a few years of struggle, he became the leading cabinet maker of the city, highly prosperous and respected. At one time he employed as many as one hundred workmen.

That is the brief story of his career. Whatever of thoroughness and exactitude came of his Scotch birth may well have been intensified by the training to which he was subjected. The quality of the Sheraton style is largely discoverable in niceties of proportion and detail, and in a thoroughly logical structural conception rigidly observed. These elements are clearly observable in Phye's earlier pieces. But as he yielded to the French influences, which earlier in the nineteenth century became strong in New York, he

seems to have lacked the adaptability necessary to a happy adjustment between structural logic and the new decorative mode.

Thus, when tables supported on a single central column or a close group of columns became fashionable, we discover Phye substituting this device for 'the usual four legs of a Sheraton drawer-case. And he does this without making any alteration in the design of the case, without even suppressing the traditional Sheraton emphasis upon the four corners as normal points of support. It is precisely as if he had sawed off the four properly constituted legs, and had left the evidences of amputation all too apparent. Apparently these troubled him somewhat. He accordingly made a bad matter worse by applying turned pendants at the points where legs should normally have been. The appearance of amputation gives way to that of a growth which has begun but has withered almost in the bud. A perfectly flat board may well be poised on the top of a column; a hollow box may not be so poised unless the point of support is somehow linked with the structural members of the box, that is to say, with its corner posts. But from the time when he passed, in his tables, from the use of four straight legs one at each corner, to a single support, this rather simple and obvious thought seems never once to have occurred to Duncan Phye.

The same lack of concern with that logic of design which Sheraton both preached and practised is observable in those Phye chairs which depart from the modes in which the master received his cabinet training. Thus we have such curious hybrid pieces as those of Plate VIII, part Empire, part Sheraton, with points of juncture decoratively emphasized in the Sheraton part and virtually ignored in the Empire addition. It is unnecessary to multiply examples. It would seem however, that Phye maintained his reputation more because of the refinement of his details, his superior selection of woods and his unerringly perfect cabinet work than because of vigorous leadership in the moulding of taste either for better or for worse.

But this combination of defects and merits makes Phye an important figure, one well worthy of careful consideration in all his manifestations. Mr. Cornelius does well to present him against a clearly drawn background of old New York, the Knickerbocker New York, which, in the urgent quarter century between 1800 and 1825, became a cosmopolitan New York. It was this city which in 1799 conducted Washington's funeral with stately dignity and solemn reserve, and in 1825 celebrated the opening of the Erie Canal with a noisy demonstration, the description of which reads like that of a small town circus parade. Duncan Phye worked in the service of the men who planned both kinds of pageantry. And, as is more nearly inevitable than some of us like to believe in the case of great men, he reflects their influence—the influence of a changing era—far more than they reflect him and his artistic strivings.

TIBET. By Louise Connolly. Newark, New Jersey: The Newark Museum Association. Paper, 37 pages, map and illustrations.

THIS little monograph is the outcome of the Newark Museum's policy of making all its treasures as available as possible to the understanding of the citizen.

By rather fortuitous circumstance, the Museum has come into possession of a considerable quantity of Tibetan objects of handicraft, mainly, it appears, the home-bringing of that well-known missionary, Albert L. Shelton. Fortunately it has secured, likewise, many pictures of mysterious Tibet and its inhabitants.

Pictures of Tibet, its people and its handicrafts, together with a sprightly account of them, drawn largely from the first hand story of Dr. Shelton, himself, have made up this book.

Antiques in Current Magazines

CHINA

BATTERSEA ENAMELS. Gardner Teall, in *House and Garden* for December. Illustrated. Characteristics of the enamel work of the eighteenth century.

FURNITURE

FURNITURE FROM THE WORKSHOP OF DUNCAN PHYFE. Charles Over Cornelius, in the December *American Magazine of Art*. An illustrated study of the various phases of Phyfe's artistic activity, his methods of design and origins of his artistic inspiration.

ON SOME EXAMPLES OF FOREIGN FURNITURE AT PENSHURST. P. Macquoid in *English Country Life* for December 2d. French and Italian Renaissance furniture from an English country house.

ON THE APPLICATION OF FURNITURE. Montague Flagg, in December *International Studio*. What and how to collect from the amateur's viewpoint.

GLASS

MRS. APPLEWHAITE-ABBOTT'S COLLECTION OF COLORED GLASS. Herbert W. L. Way, in December *The Connoisseur*. An illustrated description of a collection of late eighteenth and early nineteenth century glass from England and the Continent.

MISCELLANEOUS

THE VOGUE FOR THE SILHOUETTE. Alice Van Leer Carrick, *Country Life*, December. An illustrated account of the author's experiences in collecting silhouettes.

THE COLONIAL ART OF QUITO. Frank H. G. Keeble in *International Studio* for December. The wood carvings, jewelry and and iron work of the descendants of the Incas.

MCCALL—BOOKS AND BOOKPLATES. Wm. B. M'Cormick, in December *International Studio*. Four pages with illustrations of experiences in collecting silhouettes.

A QUATTROCENTO TOILET BOX IN THE LOUVRE. Frank Jewett Mather, in *Art in America* for December. Brief description, with illustration, of an hitherto unpublished piece.

A COLLECTION OF POT LIDS. Osbert Burdett, in December *The Connoisseur*. These small boxes are similar to snuff boxes, and are well worth the collector's attention.

LUCKS. Charles G. Harper, in *The Connoisseur* for December. An illustrated account of famous English talismans.

SILVER

THE LLOYD ROBERTS BEQUEST OF OLD ENGLISH PLATE. E. Alfred Jones, in *The Burlington Magazine* for November. Brief description, with illustrations, of this recent bequest to the Manchester Art Gallery.

OLD PLATE AT THE CHURCH CONGRESS. E. Alfred Jones, in *English Country Life* for December 2d. Description, with illustrations, of some notable church silver, by the well-known authority on this subject.

TEXTILES

TAPESTRIES OF FIVE CENTURIES, III. Phyllis Ackerman, in December *International Studio*. The third article of a series. Fifteenth and sixteenth century examples are here taken up.

TAPISSERIES MODERNES DES GOBELINS. Th. Harlor, in the *Gazette des Beaux Arts* for November. Description, with illustrations, of a recent exhibition of modern tapestries.

ORIENTAL RUGS AS A FINE ART, II. Arthur W. Pope, in December *International Studio*. The second of a series of articles describing Oriental rugs and their sources of inspiration.

Antiques in Lecture and Exhibition

ANTIQUES will gladly publish advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, three weeks in advance of their scheduled occurrence.

LECTURES

BOSTON, MASS.

The Boston Public Library:—

Free Thursday Lectures

January 18 at 8 P.M. "Some Early American Arts," by Edwin James Hipkiss.

The Museum of Fine Arts:—

Wednesday Conferences—(Tickets may be had on application to the Department of Instruction.) January 17, 24, 31 at 3 P.M.

Dr. Ananda K. Coomaraswamy on various phases of Indian art.

Free Sunday Lectures.

January 14 at 4 P.M. "Chinese Porcelains of the Nineteenth Century," by Mr. Francis V. Kershaw.

January 21 at 3 P.M. "Technique Brought Up to Date," by Mr. Philip Hale.

Bookshop for Boys and Girls.

January 11 at 8 P.M. "Collecting Antiques," by Alice Van Leer Carrick.

CLEVELAND, OHIO.

The Cleveland Museum of Art.

January 5 at 8.15 P.M. "New Forms in American Architecture," by Harvey W. Corbett.

WORCESTER, MASS.

The Worcester Historical Society.

January 9 at 8 P.M. "Some Antiquarian Problems," by Homer Eaton Keyes.

EXHIBITIONS

During March there is planned an unusual exhibition at a well-known bookstore in Boston. This, perhaps the first of its kind, is to represent, in a way that will appeal to children, the home life of our ancestors. It will contain examples of European and American dolls of the eighteenth and nineteenth centuries, together with their wardrobes, kitchen utensils and furniture.

If there are any readers of ANTIQUES who possess dolls, doll furniture, doll carriages, pots or pans, or anything which may be classified as doll belongings, which they would care to lend to this exhibition, a letter to Miss Bertha Mahony at 270 Boylston Street, Boston, will bring quick response. All such belongings will be tenderly cared for, and returned to their proper owners.

Auction Notes

CALENDAR

(Sales to be held at galleries unless otherwise noted)

NEW YORK:

January 2, 3, 4 and 5
afternoons

January 4 and 5
evenings

January 9
afternoon and evening

January 11
evening

January 11
afternoon

January 12 and 13
afternoons

January 16
afternoon

January 16
evening

THE AMERICAN ART GALLERIES, 30 East 57th St.
Collection of the late C. I. Hudson, consisting of Chinese and Japanese objects d'art. View commences December 30.

Private Collections of modern painters. View commences December 30.

Americana, including autograph letters of presidents, governors, etc. View from January 6.

Hugh L. Bond collection of paintings. View from January 8.

Collection of Japanese snuff bottles, Chinese porcelains, etc., from the estate of the late Frederick Billings. View from January 8.

Chinese porcelains, pottery, etc., from the collection of Mrs. R. H. Williams. View from January 8.

Bronzes by Antoine Barye. View from January 12.

Paintings by foreign and American masters. View from January 12.

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January 24 afternoon and evening
January 26 afternoon and evening
January 27 afternoon
January 29 and 30 afternoons
January 4, 5, and 6 afternoons
January 8, 9, 10 afternoons and evenings
January 11 evening
January 11, 12, 13 afternoons and evenings
January 15 and 16 afternoons and evenings
January 17 and 18 evenings
January 24, 25, and 26 afternoons and evenings
Jan. 29 to Feb. 3 afternoons and evenings

Selections from the library of the later A. J. Parsons. View from January 20.
Collection of the late William Salomon, consisting of paintings of the Renaissance and Primitive periods; Italian and Renaissance furniture, rugs, tapestries, etc. View from January 20.
American glassware from the collection of Herbert Lawton, consisting of examples of Sandwich, Stiegel, Waterford, South Jersey, and other early American glass. View from January 24.
THE ANDERSON GALLERIES, Park Ave. at 59th St. Chinese porcelains and rugs.
Books from the library of Henry E. Huntington.
Early English literature from the library of H. V. Jones.
Colonial and early American furniture, glass, pewter, etc., from the collection of Mrs. M. D. Hallam.
Part three of the Henry C. Sturges library, Americana; part four, autographs.
John Nady collection of books of French literature and costumes.
Library of the late J. B. Stanchfield.
The Henry Symons collection of furniture, tapestries, glass, silver, etc.

AN auction of particular interest to readers of *ANTIQUES*, albeit not widely heralded, was that held at the Anderson Galleries on November 18. Jacob Margolis describes himself "not an art connoisseur, but a cabinetmaker of twenty-eight years' experience." His collection was well worth the attention of furniture lovers. There were no phenomenal prices received, though each piece was an excellent example of its kind. The introduction to his catalogue contains some pithy material on finishing and preserving American furniture—the chief ingredients of Mr. Margolis' recipe being common sense and elbow grease.

* * *

In connection with this same sale, it is worth noting Number 100 in the catalogue, a Chippendale mirror made by one John Elliot of Philadelphia, who, in 1760 or thereabouts, affixed his advertisement to the back of this glass. The label is reproduced on page 43 and speaks for itself. *ANTIQUES* hopes that some further information may be forthcoming about John Elliot and his "Frames of American manufacture."

* * *

There is not room here to do other than mention two very important sales recently held in New York, the collections of the Chevalier Raoul Tolentino and of M. Henri S. de Souhami. Both of these gentlemen are well-known connoisseurs, and *ANTIQUES* includes several important items from their sales in the digest of prices that follow:

LONDON

SOTHEBY WILKINSON AND HODGE

OCTOBER 26

COLLECTION OF ETCHINGS OF THE LATE DR. D. J. MACAULEY

Muirhead Bone:

The Great Gantry, Charing Cross, second state, £96; *the Demolition of St. James's Hall, Exterior*, third state, £53; and *Liberty's Clock*, £60.

D. Y. Cameron:

St. Laumer, Blois, between first and second states, £99; *North Porch, Harfleur*, second state, £74; the same, with slight additions of drypoint, £73; *The Canongate Tolbooth*, second state, £80; the same, third state, £78, and *Still Waters*, third state, £53.

SOTHEBY, WILKINSON AND HODGE

OCTOBER 26, 27

WORKS OF ART, PORCELAIN, FURNITURE, ETC.

China:

A spode tea service, 42 pieces, £34; a Chinese punch bowl, 15¼", made for the Beggar's Benison Club, £50.

Furniture:

A Hepplewhite mahogany break-front bookcase, £46; an early Georgian dining-table, £50; a set of eight Chippendale chairs, in mahogany, £47; a Welsh dresser, in oak, £37; a pair of Hepplewhite chairs, £22; a Queen Anne kneehole writing table, £42; a long-case clock, by John Stanton, London, £24.

SOTHEBY, WILKINSON AND HODGE
OCTOBER 30, 31
COIN COLLECTION OF A. A. BANES

Coins:

Two specimens of Charles II half-crowns, 1673, realized £49 and £52, respectively, and two Charles I pennies, Oxford Mint, £50 and £60.

SOTHEBY, WILKINSON AND HODGE
NOVEMBER 1, 2

ASSYRIAN, EGYPTIAN, ROMAN ANTIQUITIES, ETC.

A large cylinder, referring to Nebuchadnezzar the Great and his architectural activities, £22; four Babylonian cylinder seals, £10.15.0.; a bronze statuette of Isis Merserker, 11" high, Romano-Egyptian (c. second century A.D.), £120; a bronze handle of a Patera in the form of Hermes, 10" long, Etruscan (sixth to fifth century B.C.), £17; fragment of the *Book of the Underworld* (twentieth dynasty), £15; four abridged copies of the *Book of the Underworld* (late Rameside period), £60; an abridged copy of the *Book of the Dead* (Egyptian decadence), £92; an example of the *Book of the Dead* (late New Empire), £170; a *Book of the Dead* (twenty-first dynasty), £210; *Sefer Torah*, a Hebrew MS 0; the Pentateuch, £70; a Peruvian gold mask of a man, £25.

SOTHEBY, WILKINSON AND HODGE

NOVEMBER 23

ARMOUR AND WEAPONS, COLLECTION OF VISCOUNT BOYNE

Armour:

Two rapiers (seventeenth century), £80; three pistols, two flintlock, and the third snapshance, £135; helmet (early sixteenth century), with low-rope comb, £106; chafuron (sixteenth century), decorated with embossed ropings and etched borders, £79; breastplate and backplate, with grand guard (later half of the sixteenth century), £155; two long gilded tassets, made up of 17 lames (seventeenth century), £50; globose breastplate (early sixteenth century), £60; backplate and breastplate of Maximilian type (early sixteenth century), £162; a long gauntlet for bridle arm, £52; two bright steel shields or targets and a Highland targe, covered with leather and decorated with nails (seventeenth century), £170; pikeman's armour (seventeenth century), £100; portions of a fine suit of armour for man and horse (sixteenth century), £160; three-quarter suit of bright steel armour, £65; another, £100; full suit of armour (sixteenth century), £155.

NEW YORK

AMERICAN ART GALLERIES

NOVEMBER 17, 18

COLLECTION OF GOTHIC ART, ETC. OF HENRI S. de SOUHAMI

Chairs:

No. 175, set of six walnut chairs, canée seats (*Louis XVI*), \$570; No. 193, carved walnut folding chair, X-shape (*French sixteenth century*), \$130; No. 195, carved walnut armchair (*French sixteenth century*), \$95; No. 203, Chippendale carved mahogany armchair, cabriole legs (*English, eighteenth century*), \$110; No. 206, two embroidered velvet, walnut choir chairs (*French, Henri II*), \$380; No. 212, walnut chair bench (*French, Henri II*), \$191; seat of tapestry for same (*Louis XIII*), \$325; No. 222, Aubusson tapestry fauteuil (*Louis XV*), \$475; No. 225, four walnut, tapestry armchairs (*Louis XIII*), \$1,000; No. 230 French Renaissance tapestry sofa (sixteenth century), \$650; No. 271, two walnut armchairs with gros point and petit point needlework (*Regence Period*), \$1,500; No. 278, needlework walnut wing chair (*English, eighteenth century*), \$1,500.

Clocks:

No. 33, silver gilt clock, by Sayller (*sixteenth century*), \$200; No. 43, cuivre doré cartel (*Louis XV*), \$1,000; No. 44, cuivre doré and marble clock, *The Chariot of Bacchus* (probably by Gouthiere), \$700; No. 181, boule bracket and clock mounted in cuivre doré, by Berain (*Louis XIV*), \$120.

Glass:

No. 93, stained glass panel, circular, diameter 17 1/2" (*French, fifteenth century*), \$450; No. 102, stained glass panel, 44" x 21" (*French, fifteenth century*), \$675.

Iron:

No. 8, wrought-iron torchère (*French Renaissance*), \$190; No. 9, wrought-iron candelabrum (*French, sixteenth century*), \$220.

Porcelain:

No. 2, four porcelain vases, mounted in cuivre doré (*Chinese, eighteenth century*), \$530; No. 3, two mounted Sèvres vases (*Louis XVI*), \$520; No. 27, Chinese cloisonné vase (*Ming period*), \$110.

Rugs:

No. 164a, Bergamo rug, 3' 10" x 3' 7" (*eighteenth century*), \$25; No. 164e, medallion Samarkand rug, 7' 2" x 4' 6" (*eighteenth century*), \$75.

Tables:

No. 170, mahogany tea-table (*Directoire*), \$230; No. 244, carved oak console table (*Regence*), \$500; No. 247, inlaid tulip and kingwood pedestal writing table (*French, eighteenth century*), \$650; No. 313, carved walnut extension table (*French Renaissance*), \$525; No. 319, carved walnut center table (*Spanish, sixteenth century*), \$240; No. 320, carved pine money-changer's table (*French, fifteenth century*), \$375; No. 323, oak refectory table (*French, sixteenth century*), \$225.

Textiles and Tapestries:

No. 134, Renaissance crimson velvet banner (*Spanish, sixteenth century*), \$140; No. 141, Renaissance tapestry border (*Brussels, sixteenth century*), \$525; No.

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145, Gothic tapestry, *Warriors going to battle*, 4' 11" x 5' 8" (Flemish, fifteenth century), \$1,700; No. 146, Gothic tapestry panel, *Burgundian marriage*, 4' 11" x 6' 6" (Flemish, sixteenth century), \$4,000; No. 152, Aubusson tapestry, *Jeanne d'Arc Recognizes Charles VII*, 9' 2" x 7' 11" (seventeenth century), \$550.

Wood:

No. 72, polychrome wood bust, *St. Ignace* (French, fourteenth century), \$300; No. 74, sculptured wood group, portion of a retable (French, late fifteenth century), \$200; No. 75, polychrome wood statue, *St. Lazare* (French, fifteenth century), \$110

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OCTOBER 20, 21

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Glass plates, etc.:

Eagle cup plate, Sandwich, \$26; pair of early glass plates, \$3; pair dark blue Sandwich glass salt-cellars, \$40; flip glass, \$36.

Hooked rugs:

Black, 32" x 60", \$6; dove background with flowers, 30" x 170", \$17.50; brown with rose border, 27" x 58", \$15; geometrical design, 43" x 100", \$50; nursery rug with cat and kittens, \$6.

ANDERSON GALLERIES

NOVEMBER 8, 9, 10, 11

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Chairs:

No. 700, set of eight early American mahogany chairs, strong Phyfe influence (1840), \$300; No. 687, walnut armchair with petit point covering (French, Louis XV), \$230; No. 673, needlework armchair (period of Charles II), \$220; No. 498, pair of carved walnut Régence armchairs, cane seat, \$190; No. 473, walnut armchair (Italian, late eighteenth century), \$50.

Desks:

No. 339, Hepplewhite style, inlaid walnut writing desk, \$190; No. 176, fall-front writing desk, walnut, \$40; No. 681, Hepplewhite mahogany knee-hole desk (1790), \$190; Chippendale double mahogany knee-hole desk (English, 1760), \$475.

Iron work and Mirrors:

No. 84, fire tongs in wrought iron (Italian, seventeenth century), \$15; No. 87, rectangular wall mirror, black and gold moulding, \$32.50; No. 90, wrought-iron flower stands (Italian), \$55; No. 96, carved and gilt wood wall mirror (Italian, eighteenth century), \$17.50; No. 359, wrought-iron gratings (Italian, seventeenth century), \$30; No. 524, carved and gilt wood mirror walnut (English, late eighteenth century), \$130.

Tables:

No. 545, carved and gilt wood console table (English, 1740), \$120; No. 547, Adam painted satinwood oval table (English, 1820), \$35; No. 672, walnut refectory table (English, sixteenth century), \$80; No. 683, Hepplewhite, mahogany fold-top card-table (English, 1790), \$150.

Tapestry:

No. 721, woolen tapestry from the *Story of Diana* (Flemish, seventeenth century), \$1,500.

ANDERSON GALLERIES

NOVEMBER 18

JACOB MARGOLIS COLLECTION OF EARLY AMERICAN FURNITURE

Chairs:

No. 4, child's hickory and maple, rush seat (1800), \$15; No. 8, painted side chair with rush seat (1820), \$17.50; No. 27, hickory armchair, four-spindle back (1800), \$45; No. 28, comb-back hickory Windsor chair, eight spindles (1760), \$40; No. 42 ladder-back hickory armchair (1740), \$65; No. 55, pair of beech fern-back Windsor chairs (1780), \$50; No. 73, pair of Hepplewhite mahogany side chairs, shield-shaped back (1780), \$150; No. 98, pair of maple side chairs, fiddle-shaped splat, Spanish feet (1720), \$140.

Chests, desks, etc.:

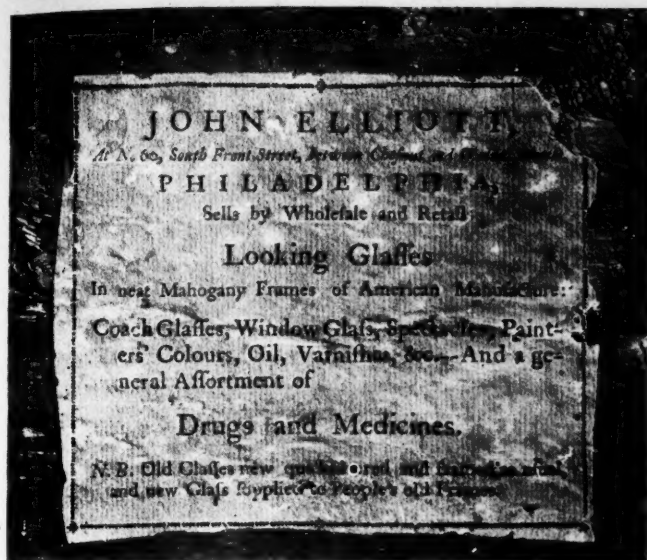
No. 61, mahogany Chippendale secretary-desk, Chinese lattice-work glass doors (1770), \$330; No. 62, mahogany Chippendale small desk (1770), \$225; No. 66, mahogany and curly maple commode, Sheraton (1790), \$150; No. 78, mahogany swell-front bureau, small size (1790), \$120; No. 101, maple chest-on-chest, original handles (1735), \$750; No. 110, applewood lowboy, Spanish feet (1760), \$750; No. 111, Duncan Phyfe sideboard, made to order of General Ostrander (1810), \$175; No. 112, burlled birch and walnut high-chest of drawers (see Lockwood, Fig. 71 for type), six legs (1710), \$1,000.

Mirrors and Candlestands:

No. 49, cherry candlestand (1790), \$37.50; No. 51, round maple candlestand (1760), \$37.50; No. 64, mahogany carved and gilt mantel mirror (see Lockwood, Figs. 331-333 for type) (1760), \$220; No. 100, Chippendale mirror, pine veneered with mahogany, original glass and label of manufacturer (reproduced herewith), \$140.

Tables:

No. 44, applewood tip-top table (1760), \$45; No. 45, pine tavern table (1740), \$77.50; No. 67, maple drop-leaf table (1720), \$75; No. 85, mahogany tip-top table (1780), \$42.50; No. 91, curly maple folding dining-room table, cabriole legs (1760), \$160; No. 97, mahogany drop-leaf dining-room table (1790), \$80.



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No. 187, oak sideboard, three drawers, \$70; No. 369, cabinet of walnut (Italian, sixteenth century), \$425; No. 378, walnut cabinet (William and Mary), \$350; No. 482, oak chest (English, seventeenth century), \$125.

Chairs and Seats:

No. 59, hall seat of walnut (Italian, seventeenth century), \$170; No. 182, armchair (Spanish, seventeenth century), \$37; No. 196, carved walnut armchair (Italian Renaissance), \$40; No. 535, mahogany stool (English Chippendale), \$85.

Clocks:

No. 379, mantel clock in red lacquer (English), \$250.

Mirrors:

No. 241, carved wood and gilt (Spanish, seventeenth century), \$35; No. 244, carved wood and gilt, oval (Italian, seventeenth century), \$37.50.

Tables:

No. 96, walnut table (Italian), \$90; No. 115, walnut table (Italian, seventeenth century), \$52.50; No. 200, refectory table, walnut (Italian, sixteenth century), \$170; No. 232, walnut table (Spanish, sixteenth century), \$180; No. 483, small gate-leg table of oak (English), \$50.

Wood:

No. 320, high relief panel, St. Peter in the garden (Spanish, seventeenth century), \$300; No. 94, carved and gilded wood pedestals (Italian), \$120; No. 95, two chestnut columns (Spanish), \$60.

CLARKE'S

NOVEMBER 9, 10, 11

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Chairs:

No. 26, Chippendale stool, \$70; No. 168, walnut sofa and six chairs (Irish Chippendale), \$6,400.

Tables:

No. 111, red mosaic marble-top table, \$125; No. 177, walnut table (Italian Renaissance), \$170.

Textiles:

No. 169, Flemish tapestry, 9' 8" x 8' 8", \$1,900; No. 326, Flemish tapestry, Herod in Conference, 9' 6" x 11' 7", \$1,600.

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No. 74, Umbrian carved walnut Renaissance cabinet (sixteenth century), \$375; No. 78, Tuscan Renaissance walnut credenza (sixteenth century), \$850; No. 100, Tuscan Renaissance walnut cabinet on carved bracket feet (sixteenth century), \$220; No. 212, Venetian Renaissance walnut cabinet (sixteenth century), \$130; No. 329, Tuscan Renaissance walnut credenza (sixteenth century), \$450; No. 335, Spanish Gothic walnut bargueno (sixteenth century), \$825; No. 498, early Renaissance walnut hutch (fifteenth century), \$210.

Chairs:

No. 200, Venetian carved walnut armchair (seventeenth century), \$350; No. 207, Renaissance carved walnut prie-dieu (sixteenth century), \$260; No. 234, two Tuscan walnut and needlework armchairs (seventeenth century), \$350; No. 238, two Louis XIV carved and gilt needlework armchairs (seventeenth century), \$400; No. 469, two Tuscan walnut crimson velvet armchairs (six-

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teenth century), \$300; No. 582, Florentine Renaissance walnut armchair, back of tooled leather (sixteenth century), \$120.

Ironwork:

No. 36, Florentine Gothic wrought-iron light (fifteenth century), \$200; No. 39, Tuscan fireguard (fifteenth century), \$300; No. 45, two wrought-iron torchères (seventeenth century), \$300; No. 251, two Gothic wire candle chancel lights (fifteenth century), \$250; No. 449, Tuscan wrought-iron Gothic lowgate (fifteenth century), \$420.

Mirrors:

No. 652, two carved and gilded Renaissance mirrors on stands (sixteenth century), \$450.

Porcelain:

No. 7, famille verte Chinese vase (Chien lung), \$130; No. 9, two-handled Wedgwood urn (eighteenth century), \$25; No. 419, two faenza majolica pharmacy bottles (sixteenth century), \$50; No. 426, faenza basin (seventeenth century), \$50.

Tables:

No. 65, Renaissance walnut occasional table (sixteenth century), \$100; No. 224, Tuscan Renaissance walnut table, \$115; No. 339, Umbrian late Renaissance table (sixteenth century), \$210; No. 585, early Renaissance walnut trestle table, \$65; No. 746, early Renaissance octagonal center table (sixteenth century), \$375; No. 748, Florentine Renaissance small walnut trestle table (sixteenth century), \$625; No. 765, Florentine Renaissance carved walnut center table, in original state (sixteenth century), \$3,300.

Tapestries:

No. 621, French Gobelin tapestry picture in original frame, 3' 4" x 2' 10", \$300; No. 623, Brussels Renaissance tapestry, by Henry de Pannemaker, 13' 4" x 10' 9" (sixteenth century), \$3,000; No. 628, armorial Brussels Renaissance tapestry, attributed to Nicholas Leynier (sixteenth century), \$3,300.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and, should, if possible, be accompanied by photographs.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

46. W. B. W., Pennsylvania, inquires concerning the identification of three plates (photographs enclosed):

(a) Landing of Columbus, cardinal pink colors, size 10½", impressed on back, W. A. & S.

(b) Large deep blue platter with no marks on back, Chinese design on front.

(c) Plate size 9¼", stencilled on back, Paradise, L. P. & Co.

The photographs are unfortunately too cloudy for reproduction, but the plates have been identified as follows:

(a) A plate made by W. Adams and Sons of Stoke-on-Trent, England, between the years 1829 and 1834. (See Barber, *Anglo-American China*, 2d edition, No. 251.) There are several other Columbus plates made by the same firm. These are in various colors, but with a distinctive border of animal medallions and roses.

(b) The familiar willow pattern produced at one time or another by nearly every English potter. The earliest willow pattern was made by Thomas Turner at Caughley in 1780 and specimens bear the regular marks of the factory. Copper plates of the willow pattern story were cut by Minton before he founded the pottery bearing his name, and were sold to potters everywhere. After 1800 the pattern was produced with some variations by every potter of note in England and was imitated in France and Germany. The present plate offers the peculiarity of showing the pattern in reverse. (See *Old China*, April, 1903, p. 127 et seq.)

(c) This mark the editor is unable to identify. Perhaps some reader may know it.

47. B. L., Connecticut, asks the date of a pair of brass candlesticks, Sheffield design, 12" high, which are marked, Norblin & Co.

It is impossible to attempt to date these candlesticks on the basis of this description. It seems, doubtful, however, that the design is properly to be called Sheffield. A great deal of electroplated ware has been turned out in Sheffield, but it is quite different from the eighteenth and early nineteenth century rolled plate, no longer produced. Description in the present instance suggests a rather recent imitation of silver gilt.

48. R. C. S., Pennsylvania, asks for information concerning:

(a) An old, five-octave, square, mahogany piano, with square legs connected by stretchers and a silver plate marked, Neillson, New York.

(b) A wooden works mantel clock made by Edward Whiting. Columns and cresting of case elaborately carved.

(c) A wooden works mantel clock of mahogany with ebonized and stencilled case made by Edmund Wooding, Torrington, Conn.

(d) A mahogany table with a leaf that hangs nearly to the floor, and an extra leg to support it.

(a) The Queries Editor will be glad to have information regarding the Neillson of this piano. For making contacts with collectors and dealers try the Clearing House of ANTIQUES.

(b) Information on the individual early clock makers is very scant. The style of case, however, suggests a date not far from 1830.

(c) Like the Whiting clock this must be dated primarily on the basis of its style of case, between 1820 and 1830. At this time the cases were probably made by one concern and the works by another. Compare clock shown on page 271 of Morse, *Furniture of the Olden Time* (edition of 1920).

(d) It is impossible to date this table even approximately without a good photograph.

49. A. Y. C., *New York*. Can you give me any information regarding Thomas Read, Manchester, who made a fine old mahogany grandfather clock now in my possession?

Thomas Read was a clockmaker in Manchester, England, in 1770. (Britten, *Old Clocks and Their Makers*.)

50. C. H. H., *New York*, asks for the date of manufacture of a watch marked, *W. H. Hall & Sons, London*.

Wm. Hall, 93 High Street, Marylebone, London, manufactured watches in 1815 to 1819. Another Wm. Hall was contemporaneous with him on Gee Street, London. Whether or not W. H. Hall & Sons were successors of either of these makers is not recorded. Perhaps some reader may possess knowledge on the subject.

51. R. S. B., *Pennsylvania*, asks for the date and maker of an eight-cornered bottle, pale green, scarred and curved on base, six and a half inches high, marked *Dr. Wistar's Balsam of Wildcherry, Philada. I. B.*

Perhaps some reader of ANTIQUES may be able to identify this bottle. It is not listed in the well-known books on glass flasks.

52. L. M. S., *New York*, encloses sketch of a Hepplewhite secretary in mahogany, and asks for information as to its date and genuineness.

As far as may be judged from the sketch this piece has all the earmarks of being genuine. It was probably made between 1780-1800.

53. L. B. M., *New Jersey*, enquires concerning:

(a) A clothes press six feet, six inches high, three feet, twenty-three inches wide, and seventeen inches deep. It has a heavy cornice, two long doors, and at the bottom what appears to be a single long drawer. Various woods enter into its composition.

(b) An armchair with turned legs and stretchers. The tall back and the open arms are intended for upholstery. Chair large enough to seat two persons.

(a) The affiliations of this clothes press are with the Dutch rather than the English colonies. In fact, it was probably originally denominated a *Kas* and was used primarily for storing linen. The cornice shown in the photograph submitted appears to be upside down. The original feet were probably of the ball or cushion type. In date this piece probably belongs in the last quarter of the seventeenth century, which in point of time relates it to the cupboard described by Mr. Nutting in ANTIQUES for October (Vol. II, p. 168).

(b) The chair is not easily classified. The placing of the stretchers is somewhat unusual; so, too, is the relation of back and arms to the type of the turnings. Probable date seems to be 1690-1700, but might be later. Might have been made as a "lover's seat." It will make a handsome piece if properly covered.

54. J. E. P., *Michigan*, inquires concerning a tall clock brought to this country by a great grandfather who was owner and captain of the ship in which the clock was imported. Case is of mahogany topped by a large eagle. Moon dial is surmounted by indicator showing high water at Bristol Key. Signed, *Henry Lane, Bristol*.

A handsome clock. The eagle appears to be a later addition. Britten (*Old Clocks and Their Makers*) lists Henry Lane "about 1780."

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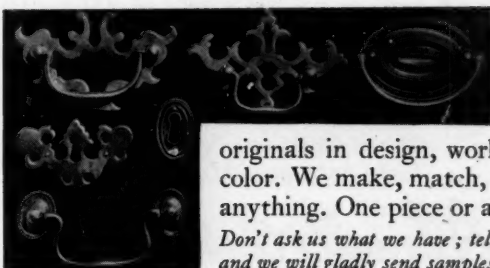
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HEPPLEWHITE SWELL-FRONT CHEST OF DRAWERS
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55. G. V. E., *Michigan*, inquires as to date and source of cream pitcher and spoon holder in glass. Standard of spoon holder consists of three female heads. A similar head appears, within an oval of dots, on the cream pitcher and again on the same piece at junction of handle and body.

The Queries Editor prefers not to hazard an opinion on the basis of this description. The probability, however, appears to be against any great antiquity for these pieces, although the spoon holder has hardly been popular for a quarter century or more.

56. F. V. H., *Rhode Island*, wishes to identify:

(a) A Staffordshire platter printed in light blue with an Oriental scene and a border of water lilies and another flower resembling a dahlia or magnolia.

(b) Also asks reference to Enoch Wood's plate representing *Guy's Cliff, Warwickshire*, with grapevine and morning-glory border.

(c) And for literature on the Paul and Virginia candelabra.

(a) (b) To neither of these patterns does the Queries Editor find reference in the literature of ceramics. The first is probably a comparatively late general product. In the landscape wares representing English scenes there is, on the whole, less interest than in the ones presenting American scenes, hence there are few writers who pay much attention to the former.

(c) Numerous factories produced, at one time, candlesticks and lights based on the popular literature of the time. Among these were the Paul and Virginia candelabra, based on the story by Bernadin de Saint Pierre, *Paul and Virginia*, published in France in 1787, and which was very popular in America during the first quarter of the nineteenth century.

57. A. J. W., *Massachusetts*, questions whether or not the serving-table illustrated and a large drop-leaf table belong in a Duncan Phyfe listing. Material of the table is mahogany, drawer pulls brass, feet of table end in brass claws.

In point of date these pieces are, without doubt, contemporaneous with much of that produced by Duncan Phyfe. But there is no good reason for assigning them to the Duncan Phyfe workshop. Many cabinetmakers both in England and in America were working in the same general style. The differences are primarily those of detail in proportion, decoration of parts, and methods of finish. See *ANTIQUES* for November, and in this number the review of *Furniture Masterpieces of Duncan Phyfe*.

(Further Questions and Answers will appear next month.)

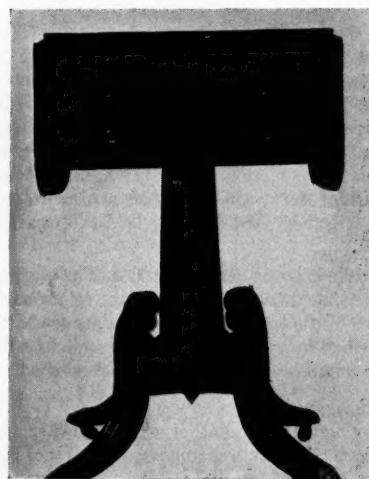


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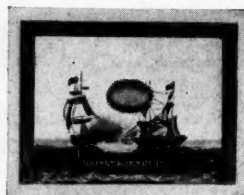
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While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to wanted advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its

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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Where requested, ANTIQUES will prepare copy.

WANTED

ANTIQUES WANTED, furniture, banjo clocks, glass, historical flasks, chintz, samplers, racing prints, anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

WANTED BY PRIVATE COLLECTOR, Sheraton sofa; half-high clock; gate-leg table; wing chair. Price no object for good pieces. No. 250.

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LIVERPOOL CHINA, particularly pitchers, bowls and plates illustrating or pertaining to American ships, must be perfect; send description, pictures if possible, and price to private collector. No. 254.

JENNY LIND CUP-PLATES, *Milford* bottle; books pamphlets, autographs, programmes, pictures, souvenirs; or anything relating to her. L. WESTERVELT, 7 West 50th Street, New York City.

PLATES OF ENGLISH CHINA, pattern No. 4122, sprig design on white ground, also plates of china pattern No. 915. J. S. BASSETT, 6 Louisburg Square, Boston, Mass.

PAIR OF PEWTER CANDLESTICKS, state height; also Sheraton sideboard; dining table. WILLIAM McILVAIN, Colonial Trust Building, Reading, Pa.

FOUR POST (REEDED) BED, genuine antique Sheraton, mahogany, canopy top; send drawing or photograph, and price. J. T. Whitehead, 1782 Seminole Ave., Detroit, Mich.

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INLAID MAHOGANY SPINET, \$250. Twin of keyed lute given to Nellie Custis by Washington.

Smithsonian, \$100; atlas owned by Richard Washington, 1721, with autograph and engraved Stars and Stripes Coat-of-Arms, \$100; some genuine Tobys and old china, private English collector. C. C. HISCOE, 458 Park Avenue, East Orange, New Jersey.

AQUAMARINE LOCOMOTIVE BOTTLE and many other old rare bottles; also cup-plates, salts and other pieces of old glass. No. 251.

CHARITY SALE. Square camel's hair shawl, striped, State offer. Flint, 221 Newbury Street, Boston, Mass.

GLASS CUP-PLATES, 200 historical, Stiegel pitcher, early glass lamps, dolphin candlesticks, opalescent curtain knobs, plates blue, canary, star and feather design. Historical flasks and bottles. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

COLLECTORS' GUIDE TO DEALERS

Henceforth *ANTIQUES* will maintain this COLLECTORS' GUIDE listed alphabetically by states. The charge for each insertion of a dealer's address is \$2.00. Longer announcements by dealers whose names are marked * will be found in the main advertising columns. Contracts for less than six months not accepted.

CALIFORNIA

*M. A. LOOSE, 4122 Los Feliz Boulevard, Los Angeles—General line.

CONNECTICUT

*ALSO AND BISSELL, Main Street, Farmington—General line.

*MARIE GOVIN ARMSTRONG, 277 Elm Street, West Haven—General line.

*D. A. BERNSTEIN, 205 Westport Avenue, Norwalk—General line.

*A. H. EATON, Collinsville—Reproduction of Antique Brasses.

*FARMINGTON STUDIOS, Farmington—Gen. line.

*THE HOMESTEAD, 1464 Fairfield Avenue, Bridgeport—General line.

*NELLIE SPRAGUE LOCKWOOD, 9 Westport Avenue, Norwalk—General line.

*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street, New Haven—General line.

MME. E. TOURISON, 58 Garden Street, Hartford—General line.

ILLINOIS

*LYON AND HEALY, 61-84 Jackson Boulevard, Chicago—Old violins.

*TREE GIFT SHOP, 613 North State Street, Chicago—General line.

MAINE

*CLARENCE H. ALLEN, 338 Cumberland Avenue, Portland—General line.

NEW ENGLAND ANTIQUE SHOP, corner W. Broadway and Union Street, Bangor—General line.

MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street, Brunswick—General line.

MARYLAND

*JOHN DUER & SONS, INC., 36 South Charles Street, Baltimore—Cabinet Hardware, Upholstery Supplies.

*MISS J. McCANN, 866 No. Howard Street, Baltimore—General line.

MASSACHUSETTS

*ANDERSON & RUFLE, 30 Boylston Street, Cambridge—Repairers and general line.

*BITTER-SWEET SHOP, Hathaway Road, New Bedford—General line.

*BLUE HEN ANTIQUE SHOP, Harrison Street, Lowell—General line.

*BOSTON ANTIQUE EXCHANGE, 33 Charles Street, Boston—General line.

*BOSTON ANTIQUE SHOP, 59 Beacon Street, Boston—General line.

*BROOKS REED GALLERY, INC., 19 Arlington Street, Boston—General line.

*R. W. BURNHAM, Ipswich—Antique rugs, repairer of rugs.

MRS. CLARK'S SHOP, Eighth Street, New Bedford—General line.

*COLONIAL ANTIQUE ORIENTAL CO., 151 Charles Street, Boston—General line.

EMMA A. CUMMINGS, Washington Street, Hanson—General line.

*LEON DAVID, 147 Charles St., Boston, Hooked rugs.

*JOSEPH E. DORAN, Smither's Ferry, Holyoke—General line.

*FLAYDERMAN AND KAUFMAN, 65, 67, and 68 Charles Street, Boston—General line.

*JANE FRANCES, 33 River Street, Boston—General line.

*ESTHER STEVENS FRASER, 64 Dunster Street, Cambridge—Stencilling furniture.

*GEORGE C. GEBELIN, 79 Chestnut Street, Boston—Antique jewelry and silver.

*GOULDING'S ANTIQUE SHOP, South Sudbury—General line.

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